



# TRILOGY OF TANTRA

ŚIVA SŪTRĀNI  
KAULOPANISAT

BHĀVANOPANISAT  
TANTRA

U. G. C. BOOKS

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*Dedicated to the  
Sacred memory of my Mother*

**Ratna devi**

रत्नेश्वरि गृहाणेदं प्रकाशावरणार्चनम् ।  
त्वयादिष्टं कृत मातस्त्वदीयायोपकल्प्यते ॥  
त्वत्तः जन्मसमासाद्य लब्धः चिन्तामणिर्मेया ।  
भवत्या समर्प्यते तुभ्यं तद्दीप्तं चिद्विमर्शनम् ॥  
स्मृतिर्वा प्रत्यभिज्ञावा प्रतिभा वा यदि वा प्रमा ।  
सर्वत्र समया भूत्वा दिष्ट्या मा दिष्टवत्यसि ॥



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## Preface

Vedas are the outcome of the spontaneous flow of the ancient Indian mind which has responded very well to the accomplished experiences of the internal and external manifestations of human life and nature around it. With the passage of time it became essential to relate the Vedic mind to day to day life of the people of this land. So the later Vedicists felt the need of the classification of the whole Vedic literature. Vedas was treated as a Puruṣa or Brahma Vidyā or Knowledge personified and the six major branches of different systems of Vedic knowledge i.e. Śikṣā, Kalpa, Vyākaraṇa, nirukta, Chhandas and jyoṣṭi were ascribed to that Puruṣa and Female deity of Brahma Vidyā. These six schools of knowledge or limbs, later on, became the basis for the Vedic Tantrism. Since Tantra is a Sastra where the abstract knowledge is substantiated or channelised through some discipline or an organised way or a method of use of secret energies of the psycho-physical planes of consciousness namely mantra and yantra, therefore the whole Vedic literature was explored from Śiva-Sakti angle and was organised in the form of Tantra-Śastra.

In this entire process Tantra did not give precedence to amorphous theories of understanding, rather it commended direct contact in the form of experiential living and persuaded a man to transmute his rank intellectuality into wisdom and relate the whole thought with practicality.

Moreover when Vedic terms and words became obsolete the tantrika texts helped a lot to understand the lost real ideas of the Vedic mind and R̥gveda in particular and tried hard to mend a cleavage by building bridges between dharma, artha, Kama and moksha, and forged a way of emphasising the outer reality only to prompt them to turn inward reality ultimately. So the view of the tantrika thought has grown from the heart of the Vedic sensibility not from the mere extraneous influences.

The major objective of the book *Trilogy of Tantra* is to dispel the prevailing misconceptions in the domain of interpretations of ideas and values of Tantrika thought. There has been a general misconception that the Tantrika thought is mystery, magic and tends to neglect the reality of the logical and spiritual realms. On the contrary it needs to be emphasised that traditional tantrika thinkers did emphasise time and again a logical and spiritual reality through the expression of threefold study of energy as speech (vāk), mind (manas) and vitality (prana) which in its subtle form manifests sat cit and ānanda at micro level in the Upaniṣads and later Indian philosophy.

For comprehensive understanding of the concept of Śakti and Śiva some nodal points have been identified and arranged in this *Trilogy of Tantra* with the help of an introduction, an English translation and a commentary on the three texts of Tantra literature. The attempt is to explore the horizons of a possible dialogue between the scholars of sanskrit texts of Tantra and the west oriented thinkers of Indian philosophy.

If this 'Trilogy of Tantra' generates an iota of awareness of Indian heritage and its bearings on our present spiritual and cultural dilemmas or the basis of our indigenous perceptions of tāntrika thinkers, the purpose of the book is served. I present this study to the scholars interested in the deep thoughts of Tantra with the sense that they despite my disability at places, will own it because of their love for Siva and Śakti.

Sri Sadan  
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Chandigarh

Rama Kant Sharma Angiras

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## ERRATA

<i>Page</i>	<i>Incorrect</i>	<i>Correct</i>
1	etemology	etymology
2	Mantara	Mantra
2	Tantara	Tantra
5	theirt otality	their totality
67	रोमसयुक्त (Sûtra 7)	रोमसयुक्त.
69	ब्राह्माद्यष्टशतय (Sûtra 11)	ब्राह्माद्यष्टशतय

## Introduction

During my childhood and early youth I imbibed mixed influences of Śiva, Śakti, Viṣṇu, Sun and Gaṇapati consciousness. My grandfather, father and gurufather would recite in ritual worship Mahimnahstotra, Hymn to Puruṣa from the RgVeda, The Viṣṇu Saṁpādī of Ācārya Śaṅkara, and Gāyatrī Upasana every morning. And on each Sunday, the recitation of the Ādityahṛdaya stotra was an additional part of the daily routine. On other auspicious occasions a study of Śrīmad Bhagavatapurāṇa, Durgasaptasatī, Śrīmad Bhagavad Gītā was made in the presence of other Brahmins too. These occasions of regularly listening to the chantings enabled me to grasp the word but initially I could arrive only at an unreflective understanding of the *underlying sensibility*. For quite a long time, my passion was to catch the sound vibrations of the chanting of Sanskrit Mantras, Ślokas and the complex Śūtras of the great grammarian Pāṇini. But whenever I objected to such learning without understanding the meaning, I was told by the authorities to go on with my simple aloud reading and not to bother for the meaning as the meaning would flow spontaneously when the sound of the word would be precisely established in my psyche. But that may not be a happy state of affairs. The unreflective understanding of meaning may make you a Jñānī or Pandit but not the Jñāsu and Upasaka (aspirant devotee). I liked classical music because there was no meaning. I could enjoy the music classical and Sanskrit word even though they had no meaning for me. I could easily learn how to chant or recite the fourteen Śūtras of Śiva, and then passed on to Pāṇini<sup>1</sup> but without grasping what it precisely was. In my early age, I had completely no idea of the theme of these Sanskrit texts but could relish reading all this alongwith the great works of poetry, drama, prose, etymology, lexicography, philosophy.

The word of the Guru and my aspirations were attuned together for about fifteen years of my boyhood I was repeatedly told that poet is a man of the word power, not of the artha-sakti(meaning) Meaning runs after his word<sup>2</sup> So learning of Sanskrit meant learning the spoken word or meditating on the word and the goddess of speech (Bharati or Saraswati)

Later, I realised that it could be an indirect initiation of my person to Tantra This was possible primarily because meaning being integral to speech, the creative encounter with the texts gradually unfolds the inherent meanings to the seeker The meaning is not external to speech but emerges to the awareness of the coherence between the word, concept and reality The dawning of the coherence opens the deeper layers of the Mantara to which one was initially introduced through regular chantings

To explore the inherent mystical system in the apparently unsystematic world of things thoughts and experiences is Tantara Tantra is a thorough vision of one's realities and truth which comes to an aspirant through the powerful vibrations that the intonation of the word releases for the seeker after one has pursued it continuously for a long time, without interruption and with reverent devotion, therefore it is an Āgama. And to find a system one traces the 'fine thread of speech' with which the triune world is knitted well and three significant aspects of one's personality namely manas (mind), prana (vitality), and Vak are synchronised and interfused

In India this thread of the word or speech was traced out by the Vedic seers in the Mantra Saṃhitās and Upaniṣads<sup>3</sup> The Indian mind was always busy tracing different dimensions of the word or speech Poets, philosophers, ritualists, prosody singers, grammarians, astronomers, astrologers, alchemists, spiritualists, each one found his source of yoni of realisation in the vāk-tattva(speech) Perhaps Vedas were the first manifestation of vak and chandah puruṣa and later of tantra and purāṇa Upaniṣads are the real tantras as they provide an account of the genesis of the cosmos through the symbolism of the sacrificial fire which is ignited by the sex act of Arani woods, named male (puruṣas) and female (Uṣvāsi) Numerous Upaniṣads or meditations in Chhandogya, vast interpretations of sacrificial symbols in Bhadaaranyaka, Prāśnopaniṣat and other minor Upaniṣads do give us a clear-cut picture of the luminous tantric thought.

The three fold expression of Para Śakti is the basis of existence, awareness and activity of the universal life. In Vedic texts the theories of three fold fire the Sun in the Heaven, the Moon or the lightening in the space and the fire on the earth are explicated prior to the experience of mono-existence of non-duality of Brahman. Kathopanishad explains how the boy hero Naciketa obtained the knowledge of trinity from the deity Yama. And this knowledge was declared Trināciketa after the name of Naciketa.<sup>4</sup> And even if we look at the other aspects of the Vedic way of life, we will find the basis of the Tantra explained in the process followed by the gurus and the disciples who used to spin a sacred thread or Yajnopavita. The triplicate spinning of the thread the three knots named Brahma, Viṣṇu and Rudra knots are to give it a global form<sup>5</sup> so that it becomes a yantra of the whole wisdom oriented activity of the vedic mind.

The most significant character of the Tantra is to synthesise all the facts apparently opposed to each other. A Tantric is convinced that oppositions or contradictions do not exist at the very root of the life principle. Parasu Rama Kalpa Sūtra proclaims "No antagonism to any being".<sup>6</sup> Tripura-Rahasyam hits at the very concept of Maya of the neo-vedantins which actually implies duality and declares "to know all as Maya is ignorance and to know all as Śiva is the true knowledge".<sup>7</sup>

It is interesting to note that the view point of the Tantra-Śāstra embraces all the view points of the Indian Mind right from the black magic of the occultists to the highest peaks of Karma, Bhakti, Upasānā and Jñāna Yoga of Rsis, Munis, Siddhas, Nathas and self knowledge of the towering personalities like Mahavira, Buddha, Śaṅkara and Ramanuja and other medieval saints and Bhakta poets. Ten Mahavidyās of the Tantra Āgama, right from Ādyakālī, Tārā, Śodāśī, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmavatī, Bāgālā, Matangī and Kamalā are the female forms of the three fold knowledge of the Veda Vak which was manifested in the form of four Vedas and six Vedāṅgas (limbs), ten incarnations of Mahaviṣṇu and ten Dharmas of the Smṛtis. So Tantra is such an organised and expanding net work of the Indian mind which accepts each thought form from the Rsi mind to common mind but transforms it into a systematic expression of vital, psychical and

spiritual energies like the waters of the Ganga (Gangodakam) which consecrates the dirty waters of city streets (rathyodakam) and relates rathyodakam to the waters of the ocean<sup>8</sup>. The Tantra is the quintessence of the whole Vedic and Veda influenced thoughts, which grew from the ancient Indian mind and also assimilated some other influences which were not opposed to the basic insights as propounded in the received tradition.

If the tantra is a three dimensional manifestation of the Vak-tattava or Nadā tattava, and, if it definitely inheres the three aspects of Tantra (the expansion), Yantra (the systematic control over the expansion) and Mantra (the sound capsule form of the whole expansion), then certainly it is nothing but the Vedic mind transliterated into the mind of the Jainas, Buddhas, Śaivites, Vaiṣṇavites, Śāktas, Carvakas and others. All the thought expressions and actions of these flowing minds had been contributing to one another and emerging into the vast ocean of Bhāratam (India), the paradigm of Bharatī the Veda Vak the speech of knowledge. This Bhāratam is not a mere land, rather it is the yantrika or earthly expression of the mind of the goddess Saraswati, who went on flowing for centuries in the form of river waters and went on radiating in the form of Savitrī, the light of the Sun of knowledge.

The history of this country bears witness to varied influences from alien cultures which were the outcome of invasions by the Greeks, Kusānas, Śakas, Hunas, Arabs, Mongols and the British. These diverse communities intermingled the indigenous people. They had their own social, political, ethical beliefs. But no history has been written so far which provides a proper account of the specialities or their social behaviour, the place of woman in society, the code and conduct of the indigenous tribes which still persist among the many tribes of Indian society. So the major practical problem at the various stages of Indian history has been primarily how to accommodate the personal, social, political beliefs and practices to the distinctly different ways of life and beliefs which were being assimilated time and again. None has tried to trace the impact of external influences on the native tradition and the manner in which they percolated to or modified the social and political ethos of the existing ways of life in this country.

It is but natural that the philosophic attitudes of nations

crystallise in the form of social and political behaviour and reflected in language, literature, art and science. So Tantra accepts all these forms of human expression in their totality, and gives recognition to the instinctual life as a means for realising the aura of its spiritual and metaphysical base. When tantra means a nation, Kula or a family, an organisation, yantra becomes the protective and controlling force in the form of political, social and economic means. Mantra works as the consciousness and wisdom which inspires the whole tantra and awakens the Kundalini or serpent power of each individual and the whole family or the nation. Perhaps, the Indian society has lost its Mantra today and may be in search of some Mantras to purify its social, political and economic ethos. So long this trine social, political and economic yoni of this country, is not purified through Mantratapas, the question of emancipation and harmonious manifestations of higher life will be delayed and postponed.

In the view of Tantra and the total Hindu Dharmasāstras and other works of ancient literature and art, Dharmas, Artha and Kama become the yoni or the source of human life and, when purified, culminates into Moksha. According to the traditional view he is the most sensible who is involved in the harmonious development of the three Vargas (dharma, artha and kama) simultaneously.<sup>9</sup> But Mantra is the only means through which one can establish this harmony or samatvam which is yoga.<sup>10</sup> Thus Mantra Sādhana is the only sādhana which works as the central force or energy in the Tantra (expansion of human kind), and yantra is the concrete structure which controls the massive expansion. That is why the Vedic seers used to chant Mantras in their regular Śantipatha (reading for peace) in their regular social gatherings. Let your Mantra be of the same calling, or homogeneous, homotypical, homosocial, and harmonious. Let there not be any imbalance in your Mantra mind or active psyche.<sup>11</sup> So Mantra is the only thread which spreads over the whole family, class, society and humanity. Today, the human mind has lost its Mantra in the complicated pattern of over-strained life, completely conditioned by a particular type of money mindedness, sex, violence and craving for advantage over others. Technology without any Mantra is going to play havoc with the whole human life, like a disgruntled woman

whose man is neither capable of arousing her womanhood nor capable of giving her any kind of discipline through gratification Tantra is there to question each person whether he has found his Mantra or not And if not, then, why not search for one's Mantra for a better, creative and meaningful life

In the present work, I have selected three almost neglected but significant texts of Tantra to comment on (i) Kaulopaniṣad, (ii) Bhāvanopaniṣad and (iii) Śivasutrāni Though these works belong to three different systems in the Indian tradition, I have chosen them to show the unity of the metaphysical, ethical and aesthetic dimensions of the human condition There is an underlying unity which gets manifested in the structuring of the different levels of human experience when a seeker makes an effort to come to terms with the absolute reality Though small in size, the texts are written with traditional brevity almost in capsule form Each book composed by the authors is an epitome of a particular philosophy, and is presented in the then prevalent masterly style of aphorism during the pre Christian era Each crystallises the subtlest theories in their minute details by using a minimum number of words The power of the word is used in its most condensed form A Sutra is characterised as "an aphorism, the earliest form chosen for mnemonic reasons, in which philosophic thought was couched in India, necessitating often elaborate commentary (Bhāṣya) which frequently differ widely in their interpretation of the original and have occasioned various schools" <sup>12</sup>

Though the three texts belong to three different schools of Śakti cult and Śiva cult, yet their approach is similar in their total emphasis on establishing an immediate and direct contact with the reality They do not coax the aspirant or any guru to follow their directions But if the aspirant, who, through his dedicated enquiry, accentuated with study of scriptures and the sacred manuscripts, and freed from egoistic compulsions and worldly involvements, desirous only of enjoying Śiva life or Śakti life and ready to have the great experience of the transcendent and the immanent simultaneously, is most welcome to fulfil his desires

There are two small Upaniṣads Kaulopaniṣad and Bhāvanopaniṣad which deal with the realisation of the Kaula way of Śakti worship and 'Samaya' way of the Śakti worship respec-

tively. The word 'Upanisad' used for them indicates the most sensitive and the esoteric depth of knowledge of the Tantra-Sāstra in these texts. These three texts bring out the unity between what have been regarded as three distinct and independent faculties in the Western intellectual tradition namely, cognition, (Jñāna), affection (Ichha) and volition (Karma). Unlike the western thinkers, the Indian seers had held that it is not possible to visualise the emergence of a desire (Samkalpa or Bhavana) in the absence of knowledge (Jnana) as it is impossible to conceive a desire which does not find any expression in action. A search for the underlying principle of the unity of these three facets of human existence is the aspiration of the seeker which finds its expression in the various stages of the Sadhana in the Tantra tradition. And intuitive recognition of the unifying principle is self evident to a Siddha. It would be helpful to trace the ways in which this principle has been worked out in the various schools of thought in the Indian tradition.

Bhavanopanisad explicates both the aspects of the Indian mind, Yoga and Bhoga. Bhavana, an active meditation is needed for both. Without Bhāvana one's Bhoga or enjoyment, the expression of consciousness from within the centre to peripheral world, the source of ecstatic delight or beatitude, is not fruitful. In the absence of Bhavanā, Yoga, the withdrawal of consciousness from the peripheral world of enjoyment to the central intensity pulsating in its silent bliss, awareness is not possible. This active meditation or Bhāvana in its intense form, turns Yoga into Bhoga and Bhoga into Yoga. So there exists no division like Yoga and Bhoga. To dispel this division (of Yoga, Bhoga, guru, Mantra, deity, soul) is the consequent of Bhāvana. "And Bhāvana is nothing but Upasti"<sup>13</sup>, says Swatantra Tantra. And Lalita Sahasranama, the celebrated scripture of the Śāktas, too, confirms this point of view—"She (the great Sundarī) is attainable through this active meditation"<sup>14</sup>. And this Bhavana is also love for the Divine, which activates the aspirant to act (worship) and to know. That is the basic spirit of the Vedic Upanisads. But the authority of Purva Mimamsa school also gives due importance to Bhāvanā which is necessary to attain perfection in Yajna. There Bhāvana is an active inspiration to bring the desirable result in due course of time which means the inspired energy of one's (Bhāvayita's) mind and spirit which compels the resultant



to come to existence or to manifest itself<sup>15</sup> Hence in Mīmāṃsā school of Jaimini's total sacrificial philosophy of action, the three terms used in relation to Bhavana are : Bhāvita, Bhāvanā and Bhāvayitā The root of all the three words is bhu : to be or to exist Bhavita is the resultant which is invoked and inspired by the Bhavayita the doer (or the meditator) through Bhāvanā to leave the state of non existence and abstraction and to come to existence, to the manifest as concrete reality

So in our Trilogy of Tantra, Bhavanopaniṣad tackles the problem of realisation of both the aspects of consciousness active in the universe as kamakalā and as grounded in the tranquility of Herself As a medium of this ultimate realisation she awakens Bhavana or Kundalini-energy in the true aspirant The great treatise Tripura rahasya, in its Jañanakhanda, proclaims that the physical appearance of the world exists only because of its essence lying in Bhavana<sup>16</sup> But, what is Bhavana ? The reply is "the Will which is free from any confusion or dwindling thought or doubt is Bhavana" The Will independent of any alternative argument, reasoning, uncertainty and mental aberrations, is Saṃkalpa<sup>17</sup> Upaniṣad states that when this primordial Saṃkalpa (Will or deliberation) arose in the Absolute Brahman, there was creation<sup>18</sup> So unperturbed will to do a thing is the basic force of world creation and spirituality Once this Bhāvanā or Saṃkalpa-Śakti is oriented towards Brahman experience, it must lead one to the experience of the Absolute This Bhāvanā Śakti of the Tripura Tantra is very close to the Nirvikṛitsa Jñāna, a knowledge free of any impurities of nescience of the Vedantins The difference lies in the concepts that Tantra uses the same Kāmākālā, because of creation, (a Vedantin may call it Bandhan or bondage) for the purpose of emancipation too The approach of the Tantra is appreciable in that it uses the Kāmākālā as Bhāvanā to attain both the ends Bhoga and Moksha In the words of a great Buddhist Tantric, the explanation for this type of application of Kāmākālā or same Bhāvanā to attain new consciousness is, "a small crystal of poison kills all the living beings, but the knower of the mystery of that poison can use the same poison in such a way that it may save the yogi from death"<sup>19</sup> A Vedantin needs pure knowledge for that But the significance of Brahman-Jyāsa (will to know Brahman) is

placed in the very first Sūtra of the Vedānt Sūtra.<sup>20</sup> The etymology of the word Jyāṣā shows that the combination of the two forces of the psyche are expressed through the root 'Jāā' to know and 'sa' or 'san' desire to know. To conclude: the Tantra has synchronised all the trends and efforts of the Indian mind to substantiate the vision of the seers, saints and the common man. Thus the Karma theory of Mimāṃsā, Upāśanā and realisation of Upaniṣad Vedānta are wisely incorporated and made complementary to one another. So Tantra uses this term Bhāvanā in the context of Upāśanā, adoration and meditation together. To arouse Kundalinī or to experience the union with Brahman-consciousness or Śiva-Śakti consciousness, all embracing technique of Bhāvanā (active meditation) is used through one's actions, knowledge and behaviour. A Śaivite sings—

"Oh Siva my total activity is your adoration"<sup>21</sup>

Bhāvanopaniṣad deals with 'Śrīvidyā' placed there among the ten mother-figures of Mahāvidyās namely Adyākālī, Tārā, Sodaśī (Śrīvidyā), Bhuvaneśvarī, Bhairavī, Chinnamastā, Kamalā, Bagalāmukhī, Dhumāvātī and Mātangi. All these ten Mahāvidyās represent and protect all the directions. Sodaśī belongs to North-East front in specific, but permeates the total cosmos in general. Similarly all the other nine Śaktis pervade the whole universe. But undoubtedly Śrīvidyā embodies the Karma, Jñāna and Upāśanā of the Vedas and Upaniṣads chiefly and the latest techniques of Āgamas partly. It has much in common with the Uṣas in the morning red sun-worship or Brāhmī-Gāyatrī worship of Upaniṣads. Red colour, symbol of creative desire, love, beauty and vitality, is very powerful. As eachdawn (Uṣa) is vermillion red with the enchanting floods of light and reflects its colours on the rhythmic vibrations of the dew drops, hanging on the tiny edges of the blades of grass, the deity Arunā, the red one, is not only compassionate but also 'karuṇā-rasa sāgarā', the ocean of aestheticism and compassion. Waves of beauty, bliss and compassion radiate from her eyes and she wields pāśa (bond or noose), amluṣha (goad), arrows of flower and bow in her four-

hands and is hallowed with her own accomplishments or radiance<sup>23</sup>

Actually the sensibility of the Vedic seers was formed and attuned to nature in the different aspects of her beauty, anger, grace, peace, etc. So they could see the primordial images of nature around and could listen to the primordial sounds rising in their minds and nature simultaneously. But the perceptual experiences of nature are followed by an individual subject's attempts to relate with the objects of experience in diverse ways such as an inclination to acquire, use, transform, or improve them etc. This may be termed as process of mentalisation'. When the process of mentalisation of those open experience started Āgama and Tantra directed the aspirant to understand the real nature of mentalisation and then to reopen closed doors of experience by using the key of Sabda sadhana, the rehearsing of Bijaksharas the code word like 'Aim', 'Klim', 'Hrim', 'Om' or by the listening of the inner music or by meditating on Omkara. Thus a realised Tantrika could see the relation between speech sound and the instinctive energies like sex energy at the lowest base centre, between the ear and heart sound. So he could generate, move and channelise these dormant energies by producing and pronouncing the key note. One can see the effect of the particular sound in the world of animals. A particular sound made by a female tigress as a call for mating, generates tremendous energy in the male tiger walking in the distant jungle.

The call is by the female for the participation of the male in the process of creation. So Āgama Śāstra recommends each action to be performed with the muttering of the Mantra, during the period of adoration of deity. Success of Sadhana lies in the mastering of some of the word sounds pronounced in a particular style. In this way, Śabda Sadhanā represents and includes learning of the Vedas, Nama Japa—meditating on the navel centre or heart centre, chanting of the Mantras and Stotras and thus seeing the world as consciousness.

By suggesting the 'antaryāga vidhi', i.e. the method of internal worship of the goddess, the Bhavanopaniṣad explicates the mystery of the Mantra and Yantra both. In this way, it embraces all the techniques of different schools of thought and puts them into the melting pot of Bhavana leading to Jivanmukti as the

culmination of the whole realisation. The significant contribution of this Upanisad, which is a manual of the Kadimata of Samaya marga, is the masterpiece of Śrīsadhana, was recognised by the gurus of Śāṅkara school and other Vedantins, and celebrated scholars of Tantra and Indologists like Śrī Bhaskara Rai Makhin, commented on this Upanisad.

### *Samayachara*

There are two schools of Kundalinī yoga. One is Samaya yoga in which a yogi always meditates and realises that the mother consciousness is always with him 'Maya saha itī Samaya'. His approach to Kundalinī is corroborated by the right and normal forces. And as Kundalinī rises from her birth place and crossing all the chakras moves with passion to marry her beloved Śiva in the Sahasrara. She is worshipped by yogis as Saubhagyaavatī or Samskaravatī transformed satisfied with her, and her spouse's glory, she looks at other sadhakas with full grace and compassion realising the pain and suffering of other sadhaka created by the dissection or division from their beloved spouses. So this way of Śaktas is called a yogamarga in which Kundalinī the individual, like a yoginī makes a lot of tapas or austerity as the daughter of Himalaya Uma, to find her Śiva at Kaulasa. First, the origination of the idea of unity with the beloved and then to attain this unity is yoga. The first phase of this unity is dhyana yoga and the second is called laya yoga. When Tantra says 'Dhyana koti samo layah' it means, when millions of movements of dhyana or bhavana (meditation) merge into the continuous flow of consciousness is layah or samadhi.

Bhavanopanisad supports the view of Samayachara or Dakshinachara. 'Samaya, also means the way of equanimity or balance of Śiva-Śakti Bhava, the Samaya yoga. Samaya also conveys the sense of propriety of conduct, maryada i.e. dignity and moderation. Lalita Sahasranama Stotra says that Lalita is inherent in the Samaya (Samayantastha) and (Samayacara tatpara) pleased with Samayachara.<sup>23</sup> She is the form of Dakshinamurthy<sup>24</sup>, south facing and represents favourable Śiva who assumed the form of a boy of sixteen and as a guru, imparted the quintessence of knowledge through silence to his disciples. She is described Caitanyarghya Samaradhya. Caitanya kusuma priva she is

propitiated with the offering of arghya of oblate water of consciousness and is fond of flowers of wisdom-consciousness.<sup>25</sup> All this supports the view point of the Bhāvanopaniṣad which emphasises and explains the method—internal yoga or worship of the deity only through psyche. It does not give any importance to the external worship or show of piety. Its theme can be substantiated as “adoration of the consciousness by the consciousness with the consciousness”.

Yantra and Mantra and ritual form of Śrī-yāga or sacrificial act of Śrīvidyā are interpreted in terms of total experience of Parāśakti or consciousness. There is neither any need for deviating from the Vedas, Smṛties, social responsibilities and tradition nor of clinging to the five Makāras (madya, mamsa, mīna, mudra and maithuna).

### *Schools of Śrīvidyā in Samayāchāra*

Though in the literature there are references to about fourteen schools of Śrīvidyā yet only three schools are prevalent among sādhakas, Kādividyā of Manmatha (the cupid), Hādividyā of Lopāmudrā and Sādividyā of Nandī. Bahvanopaniṣad mentions only these three vidyās—as “Saisā Śāmbhavi Vidyā Kādividyeti vā, sādividyeti va Hādividyeti vā rahasyam”<sup>26</sup> The distinction in these vidyās lies in the emphasis on some particular aspect of the Deity and its Mantra by the different schools. Kādi school has given first priority to some other syllables of the Mantra which represents different aspects of the Major Deity suitable to a particular aspirant psyche.

The Bhāvanopaniṣad follows Kādi school of Kāmarāja and explains the intricacies of the Mantra, Yantra and body of the aspirant and directs him to merge these three categories into the same one consciousness. This absorption of the three is made at the level of Bhāvanā. That means, the three Bhāvanās which were developed independent of each other are sunk into the stream of one unifying Mahābhāva. The Śūtra thirty-one clearly explains the culmination of these bhāvanās as “merging of all mental propensities, like ‘I’ and ‘Thou’ is and is not, duty and lack of duty, and adoration in the self, is to offer oblation (made of knower, knowledge and knowable) to fire (of consciousness)”<sup>27</sup>

## KAULOPANISAD

Lalita Sahasrnama Stotra, while praising the great goddess maintains that she is "Kulakundalaya", one who resides in the reservoir or pool of Kula.<sup>28</sup> She is Kularūpini means she is the form of Kula and Kula is that where earth category (ku) merges (la or liyate) That becomes Muladhara, the root of Kaula-sadhana According to Kāmādhenu Tantra 'ka' sound is the great symbol of the primordial desire, the root of creation, sustenance and annihilation That is the origin of all the sounds and objects<sup>29</sup> And the vowel 'U' is the lower kundali sakti which consists of five deities, the five vital forces and bestows all the four fruits of life (i.e., Dharma, Artha, Kāma and Moksha) 'U' is the round eyed Śiva and the base of all the auspicious<sup>30</sup> 'Ka', the primal desire or sex energy, joined with 'U', the Siva energy, is 'Ku', the earth or Bhumata 'La' is the form of triplicate Kundali, the passion for man, woman and the issue or of spring<sup>31</sup> It is more physical and fleshy It represents moon-consciousness, earth-consciousness and Kṛṣṇa consciousness.

Etymologically, the word Kula means a triad—"Mātā (measurer), Mānam (measure) and Mejam (measured)" Lalitasahasranāma describes the great goddess as the human consciousness who relishes the nectar of Kula the family, the clan, the nation, the world She is Kulāngana, the chaste woman of a dignified family and the owner of the family She is Kaulini, Kul yogini, dwells in every house, village etc. But she is also Akula, one who is beyond Kula or any restriction or any set of rule and regulations, above any code and conduct.<sup>32</sup>

As such, one cannot agree with the view point of Shri Pandit R. Ananta Krishnan Shastri and Shri Karra Ramāmurthy Garu that "the Kaul group, of the four objects, viz., Dharma, Artha, Kāma and Moksha, towards the attainment of which a man should strive, this series treats of Artha and Kāma which pertain all to the concerns of this world In it are to be found the several processes of black magic practised for the gratification of one's selfish desires and the accomplishment selfish purposes."<sup>33</sup>

Contrary to the above view, the basic thought of Kaulas seems to be rooted in the statements of ancient Upanisads like

'Mātrdevo bhava' and the story of Uma Haimavatī in Kenopaniṣad, when female consciousness attains its grandeur because of its love affection and complementarity for creation. Even the Puruṣa Brahman of the Upaniṣad, to rise from amorphousness to articulation seeks female form and awareness. "The one to find cosmic forms, seeks and sticks to a single yoni and sometimes to all the yonis" <sup>34</sup>

So the woman with her divine aura was the great subject for the study of the self. She was named Vāma, not that she belongs to left side of the man or passivity as it has been a long standing notion among the ignorant people. Vāma represents the aesthetic instinct or action with beauty and for beauty — "Vamati Saundaryam" means a woman who radiates beauty <sup>35</sup>. So Vamācāra does not mean a path full of anti social, sex dominated and permissive way of indulgence and gratification. Both the friends and foes of womanhood have distorted this concept. It is actually awareness of the beautiful and the gratification which leads a Kaula to self accomplishment. Because he is in constant touch with the bliss and beauty consciousness, for him the whole existence and the knowledge is a paradigm of divine beauty and love.

Our texts, the Kaulopaniṣad gives the quintessence of Sākata vision, totally undetached vision. i.e., one does not like to attach one self to any pleasure or pain, loss or gain, fame or ignominy, and accomplishment or mastery over things. This awareness can be experienced but cannot be preached like any technical knowledge to anyone. The uninitiated or uncultured mind is neither in a position to discriminate between the awareness and the nescience nor can he see them in their essential unity and wholeness. So the Kaulasādhana is a very complex discipline which cannot be followed by the people whose sensitivity is low. If someone without this sensitivity, imposes this energy on one's psyche without the requisite preparedness he may do himself incalculable harm, both physical and psychological. Therefore, Kaulas are advised not to make any kind of show of their spirituality. Rather, they are advised to keep it a secret by leading a normal life amongst common people and accommodate people belonging to different ideologies. So a Kaula has a tremendous sense of ethics and morality, but his sense of aesthetics is always

dominant His ethics flows from aesthetics

The Kaulopaniṣad does not mention 'Makara sadhana' On the contrary, it recommends "Madadistyaḥ" <sup>28</sup> the avoidance of intoxicants, stimulants, drugs or wine in their crude material form which stands totally opposed to the sensitivity of an aspirant If taken under the administration of the spiritual these do not remain intoxicants any more, but, if they are taken under the influence of ignorance or animal passion, they generate nothing but violence, passion and mental disorder and ugliness <sup>29</sup>

I think the psychology of five Makaras in the Vamatantra is peculiarly valid Five Makaras (Madya, Mansa, Matsya Mudra, Maithuna) represent only the idea of mundane world of desire, passion, ambition, lust, enjoyment, thought world or all names and forms, that is the projection of mind or mental constructs In the Tantric symbology, the whole five-fold world of objects is just mind 'Sarvam manah eva This five fold manifestation of the mind is to be transformed into self-consciousness The tangible reality around the aspirant is to be metamorphosed into Truth which is beyond any concept of time and space or the world of Māya If the five Makaras are the five phases of the hunger or kali, then she is to be fed continuously, without any interruption till she is contented with the uninterrupted flow of nectar of sixteenth digit of the moon Tantra accepts the language and expression of the common man and imparts metaphysical interpretation to it He picks up dust and mud but finds splendour of the lotus in it In the Tantra raja tantra He warns the followers to minimise their passions for drink The moment, an aspirant swallows a drop of wine just for the sake of his sensual gratification, he falls from the realm of kuladharmā <sup>30</sup>

The important thing is Manolaya (merger of the mind), the limit of the experience The wine can be an aid to a Kaula if he wants to get out of any neurosis created by kundalini sadhana in the beginning to have a fleeting glimpse of awareness, he may enjoy complete faith in the spirit of Śakti sādhanā Another symbolic aspect of the Kaula sadhana is that the process of the preparation of the wine is indicative of the self awakening By decomposition and putrefaction of the solid matter in the water, by fermentation and stirring, it deeply generates the burning or



exciting qualities of the fire element. So from earth element to water and thence to fire is an ascending order of the fire kunda-  
lini through Trinity. But this phenomenon is a universal one. In the Puranas the legend or myth of the ocean churning is very illuminating. Mind is the ocean. To distill the ambrosia or nectar from the ocean the Devas and Asuras were advised by Viṣṇu to bring the medicinal plants and trees and other things from all the corners of the world, throw them into the ocean and to churn the ocean so well that the decomposition of the matter is complete. As a result the cow (Kamadhenu) appeared. Next to the cow was the Varuṇī Devī (wine) who appeared in the form of a juno with red intoxicated eyes and smiling face before the Asuras. The Asuras refused to accept her, while the gods welcomed her (sura the wine goddess) and were named as suras.<sup>29</sup>

The Kaulopaniṣad in the very beginning of the Santipāṭha (reading for peace) prays to Varuṇī (the wine) daughter of Varuṇa in the West to bring peace for the aspirants. But in the actual text no mention is made of Varuṇī or wine or any other Makara. The ethical part of this Upaniṣad is wonderful and presents a balanced view of spontaneous morality and ends with the statement

Sarva samo bhavet

A Kaula should be one with all

## KĀMA KALĀ

The Nasadiya Hymn in Rg Veda while searching the root cause of the creation explains that when the existence and non-existence were absorbed into the great silence a ray of Kama shot through the heart of the great silence and there was creation all over the universe. That ray or string of Kama or desire measured the immeasurable, gave a form to the formless, name to the nameless. The great silence became Śmasama, the creation ground and Sava or the dead body of Śiva. According to Tantra this state of Bhagawatī is—

'kavalikṛta nihśesa tattva gramasvarūpini'

when she has absorbed the total number of the entities into her self and herself is absorbed in the all embracing, the great silence Śiva. So the total play of creation, sustenance and absorption is the play of Kamakala. This initial impulse of Śiva, the desire, supreme entity, responsible for the total activity of the universe, is Kāmeswari or Kamakala, and the desireful supreme entity, Śiva is Kameswara. This Kamakala is active in all, i.e. moving and motionless. Arthur Avalon in his introduction to *Kamakalā Vilāsa* of Pūṇananda Natha, quoting Sarvollāsa, explains that in Kāmakalā single Bindu shows the state of laya (absorption), two Bindus as the state of creation and three Bindus as the state of continuance or sthiti. This Bindu is a metaphysical point of energy about to manifest itself. When this Kamakala is known as conceptual reality it is Devata (Deity) when it manifests itself into sound symbol, is Mantra and when appears in a form or symbol, is Yantra. Śrī T V Kapali Sastryar in his hymn to the Goddess Lalita Kāmeswari the Mahāmanustava, states "She who is Kamakala, becomes the eternal portion in each being. Holding out openly through the seed sound Hrim, the expensive universe is in the macrocosm. It is she again who reigns as the eternal portion in the microcosm."<sup>40</sup> To put it succinctly, we can say that the whole play of the Kamakala is the evolution of the one to its two-fold aspect as changeless Śiva consciousness and the changing Śakti-consciousness.

### TRINITY OF THE KĀMAKALĀ

My observation is that the concept of the Kamakala in Tantra can be traced in the Vedic concept of Yajna. Every sacrificial act is related to the Samkalpa, will, animus, determination and resolve. The whole structure of Yajna moves around that Samkalpa. The great Brhadaranyaka Upaniṣad says "The self (Atman) is identified with desire alone. What it desires, it resolves, what it resolves, it works out, and what it works out, it attains."<sup>41</sup> The great law giver, Manu, too, confirms that Samkalpa or deliberation is the root of Kāma or desire and Yajna is the offshoot of the Samkalpa.<sup>42</sup>

Yajña is nothing but the three fold evolution of the animus in action. It represents the theory of three fires (earth fire, the Sun and the Moon) which make the triangular symbol of Yoni, the female genitalia in Tantra. The pulsation of this kama-Bindu (the dance of kali) can be seen only when the heart of the yogi is completely devoid of passions like the clear sky immaculate, or like the complete silent void of the crematorium (śmaśana). And only this state is described in the Stotras —

“She the kamakālā, is engaged in her act of copulation with her spouse Mahākameśwara or Mahakālā”<sup>43</sup>

The great treatise Tantrāloka says “In the void of Mahākālā the secret triangle of desire, knowledge and action is called Bhaga the yoni in the centre of which the cincinī śakti, vibrates ever”<sup>44</sup>. This impulse of Prime Desire creates a throb or spanda which creates nada, the symbol of sound world. When this nada concentrates, it becomes Bindu which represents the earth srsti the object world. All these three fundamental entities are indicated by a triangle which can be explained with the example of a small spider. A spider emits an end of a tissue of the web and with the support of this tissue it hangs down to earth producing more and more threads in space. But to give strength to that thread, the spider ascends and conjoins another thread with the other and in the end there is a web circle. So a triangle under a circle indicates the creative prime impulse of desire heading towards fullness or wholeness. This evolution of kāmakālā can be understood with the help of the diagrams available in the Tantric texts.

The mystic diagram of Maha-Tripura Sundarī, named Śrī-Yantra, is constituted of nine triangles surrounded by two eight petal and sixteen petal circles respectively. It means the kinetic energy emanates and moves as triangular force, but finds its stability in the circle (sāmpurnata) or wholeness. Triangle, the symbol of kāmakālā emanates from wholeness and acts and moves towards wholeness. The symbols of triangle and the circle both have their base in the Upanisads. Brahman of the Upanisads is three-fold, Sat, Cit, Ananda, Truth Consciousness-Bliss. The Vedas are three, the fires are three earth fire, electrical in space and gaseous in the sphere of Sun. The words are three-

Bhūr or earth, Bhuvar or 'Antariksha' and Svar or 'Dyuloka'. The states of the soul are three Jāgrat (waking), Swapna (dream) and Susupti (deep sleep) The life described in the Upanisads is three fold, Annam or physical, Pranah or vital and Manas or mental. The trivrtkarana theory or theory of triplication of the three elements (earth, water and fire) is well discussed in the Upanisads. But the total activity of the Upanisadika life begins with the idea of wholeness, Om That (Brahman) is infinite wholeness and this (universe is the same). The Infinite wholeness proceeds from the Infinite whole. And then, taking the wholeness of the whole, it remains as the Infinite whole alone."<sup>15</sup>

So these two entities in one is the essence of the Śākta Tantra. In the form of Tripura, She manifests Herself as an active triangle of Iccha (prime desire), Jñāna (knowledge) and Kriyā (action). She subjects Herself to a three fold evaluation of the three crises as Her play. But when She transcends Her play, (all the creation etc.) she is Lalitā, which means "Loka-natitya lalate, She illumines by swallowing the total duality of the worlds). She is described as a supreme consciousness with the indication of circle.

To conclude, the approach of the Tantra is appreciable in that it uses the Kamakala as Bhavana for both the ends, Bhoga and Moksha. In the words of Tantrikas, the explanation for this type of application of Kamakala or Bhavana to attain Mukti can be repeated as follows

"A small piece of crystal of poison kills all the living beings, but the knower of the mystery of that poison can use the same poison in such a way that it may save the Yogin from death". (See footnote 19)

Needless to say that the Bhāvanopaniṣad explicates the quintessence of the mystery of 'Śrītantra, Śrīmantra and Śrīyantra through the medium of one's own constitution of body, senses, vitality, mind, ego, intellect and the self'.<sup>16</sup> Because the great manual of Tantra Lalitāsahasranāma gives instruction "The Great Goddess Lalita is adorable by the introvert and is available only to them".<sup>17</sup>

The Kaulopanīśad does not say much about the intricacies of the Śakti-Sādhana. But its total emphasis is on the Tāntrika way of life or view of life. It is not only a manifesto of the Kaulatantra dealing with the problems of ethics, morality or a code of conduct, but it also provides a true picture of the effortless flow of the true characters of Kaula-living at the level of self-consciousness. His ethical approach is not of a man who imposes some rules and regulations on himself and is trying to ascend the mountain of Sādhana with the help of those crutches. But a Kaula's morality or ethics flows from the top of the mountain down to the earth. Any action or reality which leads his heart to the experience of expansion of consciousness becomes a virtue. And any behaviour which leads his mind to strain and contraction is a vice for him.

So a Kaula's living conduct depends totally on his true relationship with his beloved, the Great Goddess. Brahmāṇḍa-purāṇa in its section Lalitopākhyāna (3, 4, 41, 71-81) gives details of his ways and means of life, but also indicates that a Kaula's total activity of life reflects and is oriented by his deep sense of surrender to his consciousness<sup>48</sup>. Whether circumstantial situation may be for or against, a śaktaś mind should be in a state of tranquillity and harmony and his unflinching devotion to his Deity. He may avoid the ostentatious public life. He should be established in spirituality and should always aspire for reality.

Even the Kulārṇava Tantra or some other Yāmala texts which are prohibited or banned by the moralists, have ethical values in abundance. They all stand for great human values. Only the language of five Makāras in Kaulamārga seems deceptive to a novice. But if a Kaula feels that Makāra-Sevana is the basis of the Kaula Tantra then he is completely mistaken. We do not see most of the drunkards, and meat eaters and womanisers as liberated souls. Such people must understand the instructions given against 'Paśupānam' in Tantra, or they must approach Sad Guru (master) who can tell them the secret of five Makāras.

## ŚIVA SŪTRĀNI

I could have selected a third text related to the philosophy of Śakatas for my comments. As there could be many more texts dedicated to Tripura Bhagwatī like Tripuropaniṣad etc. But, then, the scheme of the things would have been very different. Therefore I selected the third text related to Śiva, the lord of animal creation and the spouse of Great Kameswari Tripurā. I got this hint from the text Kamakala Vilasa of Punyananda and Lalita-Trisatī Stava of Brahmanandapurāṇa. The later text instructs the aspirant in a straight forward manner

“Only that person who knows the mutual secret relationship of Śiva and Śakti can understand Śrīcakra. Out of the nine cakras or circuits of Śrī Yantra four belong to Śiva and five to Śakti. If an adept enters the elan vital (in Bergsonian philosophy one may call it creative force) within the organism that is able to build physical form of the Yantra, he will find the peripheral square having four gates of Dharma, Artha, Kama and Moksha and three concentric circles inside it, the next two concentric circles of sixteen and eight lotus petal respectively and the last cakra, the Bindu, full of bliss, the sanctum sanctorum belong to the four Śiva Cakras. The Cakra consisting of fourteen triangles forming the outer rim, the next two cakras composed of ten triangles each, the cakra consisting of eight triangles, and the cakra, constructed of simple downward triangle, belong to the five cakras of Śakti. The epilogue of Lalitamba-Trisatīstava confirms this fact and declares –the person, who understands the universal concomitant relationship of the cakras of the Śaivites and Śaktas, alone understands the mystery of Śrīcakra.”

Thus, on the one hand, the text of the Bhāvanopaniṣad and Kaulopaniṣad explicates the secret of Śrīvidya from Śākta angle of view and, on the other hand Śiva Sūtras explain almost the same entities of Tripura Sadhana from the Śaiva point of view of Pratyabhajñā, Trika or Spanda Śāstra.

While writing on this trilogy of Tantra, I could apprehend the possibility of placing the three texts as miniature of the

Śruti Smṛti and Yukti-Prasthānas of Advaita-Tantra-Darśana as parallel to the Buddhist and the Vedānt philosophies. The concept of the Trinity in Kāśhmīr Śaivism and the concept of the triangular evolution of the conscious energy in Tripurā Tantra had been complementary to each other like a man and woman for a very long time till today. If the primordial energy is called Kaulinī, Śiva is a Kaulika who wields her as a crescent moon on his head and Devī Kaulinī wields Him as Her Saubhagya Bindu on Her forehead. In Kularnava-Tantra Śiva Himself proclaims the wonders of Kaulasādhana. Addressing his Kuleśwarī, He states ' Bhoga (enjoyment) is transformed into Yoga, the sin into virtue and the world as a bond turns into emancipation in the Dharma of Kula ' "50

A famous legend describes the origin of these seventy-seven Śiva Sūtras by narrating the manner in which the Sūtras were handed over to the great Guru Vasugupta in dream state in the last quarter of the 8th century A.D. He was directed to collect these Sūtras engraved on a rock named 'Śankaropala'. Having collected the Sūtras, Vasugupta wrote a small treatise, consisting fifty two verses of Spanda Kārikā, expounding the essential of the Sūtras. But some scholars attribute these Sūtras to Vasugupta and the Kārikas to his disciple Bhaṭṭa Kallata, who also wrote notes on his Spanda Kārikā. The origin of this Śaiva school of Advaita can be traced back in some of the ancient Upanisads and Puranas. Śaiva tradition says that this knowledge of Śiva which flowed from the five mouths of Śiva in the form of ancient tantra literature was lost by the people because of the loss of their memory. So, in the beginning of the era, of Kali, Lord Śiva ordered His incarnation, Durvāsa, to impart this knowledge to his eldest son Tryambaka, born of His creative will. From the ninth generation of Tryambaka, Ācārya Somānanda, the writer of Śiva Dīpṭi and Para Triṃśikā-vivṛti, belonged to the 9th century. He was another follower of Vasugupta who substantially contributed to Śaiva Pratyabhijñā-philosophy which was known earlier to a great dramatist Kalidāsa, who propounded it in the love story of his glorious drama, Abhijñāna Śākuntalam.

The Pratyabhijñā School of the Śaiva Trika philosophy constitutes a logical part of it and the Spanda school promotes

the experiential aspect of it. According to the Trika Darsana, the Supreme Reality is three fold,—Śambhu, Śakti and Anu, and that is the reason why the text of Śiva Sūtras is divided into three sections namely Sāmbhavopaya, Śaktopaya and Ānavopāya. Śaivites also use the other terms like Pati, Pasa and Pasu for the above categories. All the other thirty-six entities of the Trika philosophy are the unfolding of this three fold Reality. When the anu or the animal, recognises this Reality, he is one with Śiva the Pati. The achievement of this recognition is not a matter of simple cognition or knowledge. *It is the recognition of the existent Reality like the recognition of Devadatta who has been already seen in the past had gone into oblivion and is recognised in the present as beloved one.* So in recognition the lost experience is resurrected. The difference lies in this recognition not being of the external other but of the inner unity which has been missed by the seeker due to his ignorance. This resurrection of Śivahood in the Anu-Pramātā or the animal spirit is Pratyabhijñā. Ācārya Śankara in his praise to Dakṣināmurti Śiva has also used the word Pratyabhijñā in the context of Advaita Vedānta who in sleep becomes mere existence and on waking recognises, 'I have slept so far'. To Him the perceptor, Dakṣināmurti, this obeisance is offered.<sup>51</sup>

In the very first obeisance to Dakṣināmurti even the great Ācārya uses the image of the Trika Śaivites as—"The universe appears in the self like the city with its structure in a clear unsoiled mirror". Though the city in the mirror is not real, yet it appears as real in the mirror through Maya. The difference lies in the concept of Mayā of the Trika Darsana.

The word Pratyabhijñā is well discussed in the theories of perception and experience by the commentators of Nyaya philosophy. Most of them are Śaivites. But Pratyabhijñā as a complete vision and a systematic school of thought is propounded only by the Śaivas of Kāśmir. Vacaspati Miśra in his celebrated commentary on Śankara's 'Adhyāśa Bhāṣya', comments on "Recollection" and "Recognition". The object of recollection 'Smṛti' is either very far or in the past, while the object of recognition is very close in the present to the recogniser.<sup>52</sup>

They have used this word in the context of supreme spiritual



enlightenment Īśvarapratyabhijñā Vimarśiṇī expounds that self oriented ebullition of understanding or knowledge is Pratyabhijñā and moreover, it is the search for the experienced self-consciousness which is being experienced in the present. The expression of this experience would be like—‘undoubtedly, I am the same Īśvara’<sup>51</sup>

The basis of this thought was already there in the texts of Svachchanda Malinī and Vijnana Bhairava Tantras. But that was always misinterpreted in the light of the concept of duality, prior to the existence of the Ācāryas of the school. The significant exponent of this school are Somananda Utpalācārya, Lakshmana Gupta Abhinava Gupta and Rajanaka, Kshema-Raja respectively.

The other wing of the Trika philosophy is Spanda school of thought. The Text Śiva Sūtram of Vasu Gupta is the manual of this school. The interpretation of these Sūtras are available in the texts of Spanda Kārikā of Bhaṭṭa Kallita, Spanda Pradīpikā of Utpalā Vaiṣṇava, Śiva Sūtra Vartikā of Bhaṭṭa Bhaskara, Spanda Nirṇaya, Spanda Sandoha and Śiva Sūtra Vimarśiṇī of Kshema Raja and Śiva Sūtra Vartikā of Varada Raja. While translating these Sūtras I have kept the Śiva Sūtra Vartikā of Varada Raja and Śiva Sūtra Vimarśiṇī of Kshema Raja in mind. Even though I tried my best to get the Vartikā of Bhaṭṭa Bhaskara, yet I could not get it.

This literature on Spanda tells that when Parama Śiva is full of Ānanda (bliss), there is a will spontaneously spurting, to manifest herself as wave of bliss and that is the root of the total creativity of the universe. This ever pulsating kinetic energy of Saguna Śiva (qualified Śiva) permeates the whole cosmos. Therefore, it is also expressed as Purnahamta ‘All permeating Supreme Egoity of Śiva’ which is nothing but ebullition of Śivabhood. That is also named as free consciousness (Citi or Vimarśa of the Cit). The root of the word Spanda is Spadī, which means a very light movement, the primordial, as the first tender feeling of a young girl. Later on it grows into a young woman full of vibrating energy of knowledge (Jñā) and action (Kriyā). Because of this conscious energy, the Parama Śiva is Cit or consciousness. Ācārya Sankara as a poet proclaims in his famous book, Saundarya Laharī (the wave of beauty) only if conjoined with the Śakti, Śiva earns the privilege to exist,

otherwise Siva is not in a position even to move".<sup>54</sup> So the bliss in the Spanda Śakti represents freedom, scintillation, His Will, luminosity, His Cit Śakti (consciousness) reflection, omniscience pleomorphicness, His action or Kriya Śakti.<sup>55</sup> These powers of Siva indicate limitless treasure of His conscious energy (Citi Śakti or Spanda Śakti)

The text Siva Sūtrāṇi is divided into three sections, namely Sambhavopāya (the way or device of belonging to Śambhu), Saktopāya (belonging to Śakti) and Āṇavopāya (the device belonging to Āṇu or Paśu Pramāta, the man living at the level of instincts and impulses) The first of the three tackles the reality from the angle of non duality, the second with duality versus non duality, and the the third from the angle of pure duality.<sup>56</sup>

In the end I would like to comment that our texts of Samayācāra (or Dakṣinācāra) Kaulācāra (Vamācāra) of Śakti-worship and Spanda philosophy of Kashmir Saivādvaita put together here constitute the three fold vision of Tryambak-Śiva. With these we worship Siva who nourishes our being, provides vitality and nectar of life.<sup>57</sup>

ॐ नमः परमप्रकाशवपुषे शिवाय

## Prostrations to Śiva, Whose Body is Supreme Light

अथ शिवसूत्राणि  
ŚIVA ŚŪTRĀNI

प्रथम उन्मेष  
(First Opening)

This comprehensive manual of Vasu Gupta of Kashmir on Śaivism is a magnificent treatise on Kashmir Śaiva philosophy. Though like other texts of the six systems of Indian philosophy, it too presents the quintessence of its own philosophy in an aphoristic way yet it has its own peculiarity that it does not exhibit any intellectual play of rationality for the criticism or refutation of other schools of thought which are not in tune with it. It explains the whole Śaiva thought in such an organised way that each one of Sūtra (aphorism) takes its serious reader to the direct experience of the harmony of the whole. Therefore, unlike other texts it does not start with the formula of explaining the significance of its own attempt and subject expressed in their respective philosophy. The present work begins with the direct approach to the consciousness

चेतन्यमात्मा ॥ १ ॥

Consciousness is the Self

It is well known to the students of Indian philosophy that the substratum of the whole Indian mind has been the realisation of the soul and self 'Know thyself' or 'This Atman or Self is Brahman' or the conclusions of the total outcome of the

Upaniṣads of Brahma-vidyā, Buddhism, Jainism and other theistic and non theistic schools of India

Every Ācārya has expressed his experience or thought of Ātman or self in the light of his emphasis on the subtlety or infinity of the self. But Śaiva interpretation of the self is very interesting. According to them consciousness is of the nature of light (Ābhāsa or Prakāśamanata) illuminating effulgence and appearance. Existence reveals itself through its appearance. This appearance is not separate from existence. Its essence is the base or self of the individual and the cosmic life. That is why Śaivites chant, "O Lord Thou art my Ātman or self, or myself is nothing but thou and my intellect is Parvatī, the spouse of Śiva". We can understand this Sūtra through the analysis of the following statement 'I am Śiva'. 'I' may stand for existence devoid of qualities or Nirvikalpata or Nirguṇatā and 'am' stands for its essence the source energy of the whole creation. Consciousness is the self of all the animate or the inanimate. So self-attainment is the attainment of Śivahood. Bhagavāna Parasurama a great Tantrika, says "Nothing is higher than self attainment".<sup>3</sup>

In understanding Śaivism it is significant to note that this "Cit or Caitanya" is not inactive because 'Caitanyam Citkriyārūpam'<sup>4</sup> means that consciousness is always full of its three Saktis i.e. independent will, knowledge and actions. That is the ultimate form of supreme Śiva and that is the substantial existence or the basis or self of the all.<sup>5</sup>

ज्ञानं बन्धः ॥ २ ॥

Acquisition of knowledge is bondage

The word Jñāna (knowledge) has been discussed constantly in all the scriptures of Indian philosophy. Some schools of Indian thinkers hold that knowledge is always a result of the acquired images of the objects through senses and the mental process. But this sort of knowledge of the various objects is always at the level of information. In this way each knowledge, depending on the proximity of its objects, like books and other things, being always dependent, therefore, is a bondage.

Ācārya Śaṅkara in his Adhyasabbhāṣya on Brahm Sūtra boldly declares "All the practical distinctions which are made

between means of knowledge, objects of knowledge, and all scriptural texts are based on nescience"<sup>6</sup> These distinctions obstruct the comprehension of ultimate reality There is a tendency to identify the knowing subject with his body, the senses, and so on when we try to grasp the operation of means of knowledge Without the employment of senses, perception and the other means of knowledge cannot operate This results in the erroneous notion that the body, the senses etc are identical with or belong to the self of the knowing person

So the human cognitive activity has for its presupposition the *superimposition* described below 'to know consciousness as non-consciousness and non-consciousness as consciousness is binding'<sup>7</sup>

Actually, the Sutrakara (author) after having described the 'Ātman' the self, the being, the consciousness as transcendent and free, immediately comes to the root cause of non freedom, conditioning or bondage So he describes this bond as a condition created on the self by another entity called Maya This entity or Maya through its mass productivity creates fragmentation In the state of fragmentation, only fragmented knowledge appears before the consciousness This fragmentation of the psyche is the result of the three pronged conditioning of the soul by three Malas called Mayā mala, karma mala and Anava mala

Mayā mala conditions the Puruṣa (the man) through its universal phenomenon that is the contact of the man with the worldly objects<sup>8</sup> Karma mala appears when the man begins to respond or act and react to the cause of the world of Māyā<sup>9</sup> Anava mala is produced when the Anu or the man or jīva takes it for granted that he is not Śiva but he is a small man of Maya The second Sutra describes the bond of knowledge as the resultant of Ānava mala, the self imposed ignorance, born out of one's own will<sup>10</sup> He becomes dependent on ignorance and therefore does not recollect his basic independence coming from Śiva, the Supreme

योनिवर्गं कला शरीरम् ॥ ३ ॥

Yoni (Maya) produces a group (of five Kañcukas) and Kala separates the Puruṣa physically

Yoni is the source from which a group of five sheaths of Puruṣa originate i.e. Kālā, Vidyā, Raga, Kṛā and Niyatī. This is named Maya Varga or Yoni Varga. So the yoni is Maya which leads the man to division, duality and illusion. The root of the word 'yoni' is 'yu' which means to mix and shuffle the matter and then to create distinctions. And the word Maya also gives the sense of the root 'Ma', to measure (the immeasurable) the cause of ignorance as well as that of non ignorance too. Maya dresses the Puruṣa with these five Kañcukas (wrappings) and makes him completely ignorant.

The first effect of Maya as Kālā, through its power of dissecting, gives a physical form to consciousness and restricts its infinite power of action to a little or limited action.<sup>11</sup> As Kālā restricts and limits the infinite action (omnipotence), the remaining four vargas namely, vidyā, raga, kṛā and niyatī restrict and limit the omniscience, completeness, eternality, and universality respectively.<sup>12</sup>

The writer of Vartika on Śiva Sūtras Varadaraj defines the word kālā in a more concrete way—Kālā is a śakti of Maya through which the self or Ātman attains a particular grasp form (body) and is contracted and restricted to do only a few limited actions.<sup>13</sup> In Spanda Śāstra of Kashmir Śaivism the whole reality is classified into thirty six Tattvas or categories. The first five tattvas belong to the pure and transcendental or metaphysical reality or existence. The sixth tattva is mayā, the most material power which, through its maya mala, creates the bond of physical knowledge and the unlimited jñāna śakti of puruṣa is contracted and then the unlimited action energy of the man is restricted through the karma mala of kālā śakti. Thus unlimited, unrestricted, free and independent will, knowledge and action are enslaved by the three bonds of anavamala, mayāmala and karmamala respectively and the man is made paśu, the animal or jīva. Ānavamala generates a sense of incompleteness, and constrains the free nature of consciousness by contracting the will power.<sup>14</sup> Mavamala results in fragmentation of unlimited cognitive powers of consciousness by contacting it with the sense organs and psyche.<sup>15</sup> Karmamala restricts the omnipotence of consciousness by contacting it with the karma-Indriyas (motory senses) and pranas.<sup>16</sup>

## ज्ञानाधिष्ठान मातृका ॥ ४ ॥

The matrix of the letters and verbal order is the substratum of knowledge

The whole knowledge of the world and its objects is based on the use of words which are made of letters. These letters are called *Matrkas* as they constitute words and through words we carry on all our activities of mind as well as the general worldly life.

According to the scholars of the school of Sanskrit grammar the four steps or states of the speech inspire us as *Kamadhenu vak* <sup>17</sup> The first state is *Para* in which the speech goes into silence and it is pure awareness without any activity. The second stage is called *Paśyantī*, where this awareness unfolds its first world of scene. In the third stage, speech changes into rattling in the chest and is named as *Madhyama*. In the fourth stage it comes to throat and from there to mouth and with the help of effort and the stress at places of particular speech organs, it manifests itself in the form of specific sound called *Matrkas* i.e. letters or syllables (vowels and consonants). The whole discourse of human knowledge or experience is constructed with these letters. Because of the light of this lamp of the language or speech the whole civilisation is illuminated with the help of this power of speech or *Vak Śakti* and the man is able to produce and preserve the wealth of knowledge. This knowledge always makes an attempt to know the unknown and measure the immeasurable and therefore, the fifty letter sounds of Sanskrit vowels and consonants are called *Matrkas*, mothers, the *yonī* the source of knowledge. But they belong to *Māyā*. These are a bondage for a *Śiva Yogi*. We can judge the condition like the dependence of human mind on language without which human growth is impossible. Each word is closely related to its meaning, so the whole extraneous diverse knowledge has its basis in *Mayā*, and therefore is a bond.

## उद्यमो भैरव ॥ ५ ॥

Entelethic impulsion is *Bhairava*

Now to shut this triangular bond of *Maya* or the world of thought process one needs an experience of intense zeal to

become one with one's own Śiva. Udayama is a throbbing self-oriented, unified experience which is just like a melting pot in which all the impurities of psyche are burnt and the totality is experienced. The writer of *Vartika* on Śiva Sūtras, S. Varadarāja explains Udayama in the same way and adds that it is a state of Purnahamta (a thorough experience of one's universal self or egoety)<sup>18</sup>

So the man, whose all energies are oriented or introverted to the supreme Śiva is a Bhairava, one with Sivahood. The individual letters of the term Bhairava represent Bharana (from Bh) (Ramana from Ra) and Vamana (from va) which means fulfilment, bliss and creativity respectively.<sup>19</sup> In Tantra and Āgama the word Bhairava has a unique place. It is a form of Rudra-Śiva, burning like thousands of suns destroying all the extraneous worlds of Maya at the end of the whole creation and is eulogised as 'Kalpanta' Dahanopamah'. He has piercing and bright teeth and a vast body of universe.<sup>20</sup>

In Sri Lalita Sahasranama Stotra, Śakti, the Goddess Lalita is described as worshipped by Martanda Bhairava, the sun Bhairava.<sup>21</sup> At the experiential level the concept of Bhairava has everything to do with the unlimited burning, light and heat which swallows the whole world of impurities and disunities—  
—a centripetal tendency of the psyche which decomposes all the centrifugal tendencies of the thought and mind.

शक्तिचक्रसंघाने विश्वसंहारः ॥ ६ ॥

Multiple forms of Śakti when retracted cause dissolution of Universe

This Sūtra, too, explains the Bhairava experience, which can be interpreted in two ways according to the first, when Bhairava wields his Śakti Cakra or disc-weapon of fire, the universal ignorance or the external manifestations of creation are burnt to ashes as in case of Tripuradhā (burning of the three cities of a demon by Śiva), and Kamadhāna (burning of god Cupid) with the fire of Lord Śiva's third eye. According to the second, the word Sandhāna has too many meanings one is 'to wield' and the other is 'to conjoin or to unify' and Cakra also means weapon and a group of Śaktis. When multiple Śaktis working in the world are unified with one super Bhairava-experience, the



extraneous disunity of the world, mind, speech and vitality disappears

जाग्रत्स्वप्नसुषुप्तिभेदे तुर्याभोगसम्भव ॥ ७ ॥

One can experience 'Turya' (the Supreme consciousness state) despite the distinction between the three states, namely waking, dreaming and deep sleep \*\*

This Sūtra can be interpreted in two ways. According to the first, in order to experience the Turiya (supreme state of consciousness) the seeker must penetrate beyond the series of three states, namely, waking, dreaming and deep sleep. According to the second, the experience of Turiya is possible for a Siddha (the arrived one) in any of the three states despite the distinction between the states of waking, dreaming and deep sleep.

These interpretations are based on the two different senses of the term Bheda. In the Trika Darsana the second interpretation is accepted in preference to the first. The three states of consciousness represent the triune imbalance of triangular mayā. But once, with the aid or grace of Bhairava this chain is broken, the divine flash of consciousness is possible to attain. But even if these three states remain in touch with Turiya, the fourth may transform these three.

ज्ञान जाग्रत् ॥ ८ ॥

Knowledge (of objects of sense perception) is the waking state.

All the sensory perceptions come under the range of waking state. So this kind of knowledge based on the aid of extraneous activity of senses and their contact with their objects is defined as waking in Āgama Śāstra \*\*. So Jagrat (waking state) is the total peripheral area of human experience. Knowledge acquired in this state is used for all those practical purposes which are essential for our survival. Here consciousness operates as an agent or the doer (kartā bhava).

स्वप्नो विकल्पा ॥ ९ ॥

Conjuring images devoid of objects is the dream state.

Svapna or dream is a state which is closer to Śiva or self

The contact of the senses with objects is removed and the self-consciousness is playing with its own fanciful imagination. The consciousness of the dream state is named as *Pravivikta bhuk'* which means the enjoyer in seclusion who enjoys his own world of *Samkalpas* of mental activity.<sup>4</sup> In this state consciousness more of a spectator than a doer. His doership is over. His *drasta bhava* or seeing is predominant. Because of the *vikalpa vṛtti* the mind conjures up its images by words and fancy which are devoid of objectivity.<sup>5</sup>

The *Saivites* are of the view that though the dream images do not have any external referents they are exclusively mental objects of an extraordinary nature.<sup>6</sup> However according to *Sankara* these mental objects are parasitical on the waking state of consciousness through the sense organs have become inactive in the dream state.

अविवेको माया सोपुप्तम् ॥ १० ॥

Veiled consciousness lacking discrimination is the state of deep sleep.

*Susupti* is the third state in which consciousness is in contact with *maya* and *avidya*. But no modification or mental content (discrimination) is involved. Only the two entities are in touch with each other and the veiled consciousness is completely inert and inactive. Consciousness is silent but gazing at ignorance, and is embraced by ignorance and the two cannot discriminate each other. Therefore, the word *Susupti* can be derived from 'Su' (*śobhana* or soothing) *supti* (sleep). So it is a soothing undisturbed dreamless sleep which seems to be very close to non-existence or void.<sup>7</sup> Where self is not distinguished or discriminated it is *aviveka*, but when that is identified with ignorance, it is *maya*. So these two components, indiscrimination and identification, constitute *susupti*. *Susupti* is different from the dream state. This aspect is intelligible from the grammatical analysis of 'svap-svap' (*susvapa*) and *susupti*. According to *Suresvara*, the absence of *vṛttis* (modifications) characterises *susupti*.<sup>8</sup> But *Sankara* seems to be more close to the *Saivites* or *Śāktas* as he does not emphasise on the absence of *vṛttis*, but on the complete but temporary withdrawal of consciousness from producing any effects or modifications.<sup>9</sup> This view is quite close to the

position of the Śaktas regarding *suṣupti* who hold that complete inward contraction of consciousness by the *jīva* is *suṣupti* <sup>30</sup>

### तृतीयभोक्ता वीरेश ॥ ११ ॥

*Vīreśa*, one who arrives at *Sivahood* can spontaneously enjoy all the three states

In *Āgama Sastra*, *Vīra* is a person who in spite of all the risks has chosen to tread on the path of self culmination. He is courageous to aspire for the experience of *Sivahood*. *Īśa* is a word for *Swamī* or *Guru*. So the master of *Vīras*, the enlightened one is *Vīreśa*. According to *Kṣhemarāja*, *Vīreśa* is one who is the master of his senses as he has full control over them <sup>31</sup>. He is the only competent person to enjoy the three states of consciousness with one look of pure superconsciousness, that is *Turiya*, the fourth where the whole imbalance of trinity is set into balance and harmony. According to *Saivites* there are three categories or levels of aspirants. The animal, the human, the divine. The human level is a *Vīra* level and the divine is a *vīreśa* level. According to *Śaktas* *Turiya* is a state which manifests the *nāda* of awareness of *cit* <sup>32</sup>.

### विस्मयो योगभूमिका ॥ १२ ॥

The novelty of the each phase of ascension to *Sivahood* is enveloped in wonder.

*Kashmir Saivism* is basically a philosophy of *Ānanda* or beatitude. In the *Upaniṣadas*, it has been already expounded that *Brahman* is nothing but pure bliss '*Raso vai saḥ*'. Each man is aspiring for *Rasa* in his life <sup>33</sup>. But the essence of '*rasa*' or *ānanda* is *camatkāra*, the experience of wonderful at every step. His each moment is saturated with a sense of wonderful ecstatic feeling of union with the lord.

In Indian aesthetics, the life of any art (*kalā*) is *rasa* or beatitude. These *rasas* are nine. Out of these *rasas* *Adbhuta-rasa* has emerged out of the sense of novelty and exciting wonderfulness. So this *adbhuta-rasa* pervades all the other eight *rasas* on account of being *camatkāra* or flash of wonder <sup>34</sup>.

## इच्छाशक्तिरुमा कुमारी ॥ १३ ॥

The will of such a yogi (aspirant) is Uma—The Primordial virgin

A genuine curiosity or enquiry once awakened will bring the ultimate experience to the seeker. But the seeker must concentrate on the question with a single mindedness without any wavering. There should be no aberrations on the part of one's enquiry. The will of a yogi should be a will like that of Uma—the would be spouse of Śiva. Uma was a name given to Pārvatī while she, as a young girl, performed such austerities or tapas which gave a shock of wonder to her parents and other gods, too. During her tapas the burning heat of five fires around her, the extreme cold of Himalayan snow, and the other big impediments created by her mother and other gods failed to allure or waver her from her love for Śiva. This will to attain Parmasīva, was not separate from Śiva. Eventually it merges into Śiva and Śiva emanates from it.

Some scholars give the etymology of the word 'kumārī' as "kum mahamāvabhūmī maraṇatī" which means the word 'ku' stands for earthly desires or the downward flow of energy through enjoyment or bhoga. The destroyer of this state of energy is kumārī, the sublime or immaculate will.

## दृश्य शरीरम् ॥ १४ ॥

The visible universe (is) his body

The yogi, viśeṣa, has his will as a universal will the whole cosmos is his physical body. The soul of the person whose will becomes the universal will becomes the soul of all the jīva and ajīva (animate and inanimate), is certainly a man having his microcosmic body transformed into macrocosmic body. His body and mind become one and universalised.

The body of man has very important place in the philosophy of Śaivism. It is the temple of paramasīva where He manifests Himself into multiple plurality.

## हृदये चित्तसंघट्टाद् दृश्यस्वापदर्शनम् ॥ १५ ॥

When mind merges into the Heart, the visible world goes motionless, mute

The whole visible world around the viewer or draṣṭa is a creation of his own mentalisation. Otherwise totality of the world around us in itself is Siva or existence alone. All the main Vedānta theories of Yogavasiṣṭha, Mandukyakārikā etc. support the view that visible is nothing but the vision of the viewer or perceiver. So it is one with the mind.

The other very important word is Citta, which is an amalgam of consciousness plus non-consciousness. It is the granthi (knot) of cit and acit and is the seed of māyā. Naturally, when the mind is silenced by its touch with the pure consciousness the visible world alongwith its creator citta is transformed into pure consciousness. That is the great intuitive experience. Grammatically, the word cit means pure intelligence, perception, life, consciousness, but by conjoining a past participle 'kta' with it, the word cit becomes citta which means consciousness conditioned by the concept of time and space. Now this conditioned soul is liberated only when it has an unconditioned contact with the pure consciousness or it merges into that. That consciousness is termed as Hṛdaya, though, commonly it is known as heart, the mind, the 'anahata' centre with its bent in the right part of the chest. But in Upaniṣads and philosophies this world is used for 'ātma', the self or consciousness. The root word 'hr' means kidnapping, abduction or forcible carrying away of the illusion. Sankara commenting on Chandogya Upaniṣad (8.3) clarifies that ātma and hṛdaya are one. Though in everyday use, we may say that self or ātma resides in the heart. But from the etymological angle hṛdaya is just ātmā.<sup>35</sup>

So as a concluding remark, we can say that the roots of the subjectivity of the visible world, or illusion lie in the mentalisation. When the mind-energy is converted into consciousness-energy, the world of illusion is annihilated and it rests ineffective in its void. In that state non-existence and void can be experienced too.

शुद्धतत्त्व सघनानां वाऽप्यशुशुबित ॥ १६ ॥

By meditating on Supreme (Para Śiva) one transcends one's animality.

There are 36 tattvas (fundamental entities) in pratyabhijñā

philosophy<sup>24</sup> In Sakta philosophy tattva is that which expands into multifarious forms These tattvas include 25 tattvas of Samkhya and 11 more tattvas are added to this number These tattvas are classified as Suddha (pure) and Asuddha (impure) tattvas Siva, Sakti, Sadasiva, Iswara, Suddhavidya are the five pure tattvas Siva is the supreme Suddha (pure), sandhan means to apply one's all forces of intellect, mind, speech and action to discover the supreme Eventually fruitful discovery will bring divine Sivahood in him and he will be freed from all the sensuous bonds—the bondage of animal passion

वितर्कं आत्मज्ञानम् ॥ १७ ॥

Vitarka (I am Siva who is the all pervasive soul of this universe) constitutes his self realisation

Although the word tarka has several meanings like hypothesis, guess, argument, reasoning, inference etc. yet here the word vitarka has been used in a very different sense. In Yoga of Patanjali vitarka has been used for vices, wrong actions or gross elements like etc. But here it means self knowledge and self realisation. An enquiry or search for truth with zeal transformed into Siva consciousness is vitarka.

It is a state of communication or living where the superficial reasoning has left the understanding. Argument is necessary only when there is even a little doubt. But in a state of doubtless realisation where the whole knowledge flows spontaneously, reasoning is superfluous and useless<sup>25</sup> When the reality or truth is so closed to the yogi, the things or meaning are understood or expressed without any use of speech or gesture or when each word or gesture of yogi manifests only truth, self or wisdom, the tarka will have to disappear.

लोकानन्द समाधिमुखम् ॥ १८ ॥

As the self becomes one with all the lokas, bliss of samadhi is a blessing for all.

After attaining self realisation in samadhi, the behaviour of a yogi towards the world or people around him is the behaviour of a person who loves all and distributes his joy and bliss amongst people within his circle of influence. His actions be

come a source of spontaneity and he is a master of his universalised will, knowledge and actions

शक्तिसन्धाने शरीरोत्पत्ति ॥ १६ ॥

Through the mastery and wielding of his will power, the yogi can body forth all forms

In the context of vibhūti yoga' of Patanjali and Śrīmad Bhagwadgita a yogi may have siddhis and powers, but in the present context of Śaivism such powers will make a yogi just a magician or an occultist. Self realisation has nothing to do with the exercise of these powers. But the way in which his self has become one with all he can manifest his self in any form for the sake of other's welfare or for his own spontaneous bliss

भूतसन्धानं भूतपूयत्वं विश्वसघट्टा ॥ २० ॥

At his will he can nourish or bring them up the animate and the inanimate, destroy their ailments and can perceive the universe in a glance

or

He can preserve all forms destroy them and re create them

The first meaning of this Sūtra is strictly according to the Vartika of Varadaraja. In the second meaning we feel that a Śivayogi has attained his freedom which was lost in animal state. But in Śiva state he is free to choose or not to choose. Ethical scriptures or manuals do not govern him. Ethics is that what he exercises. Because his conditioning has withered away. Time and space are his agents.

The next Sūtra too explains his attainment of Śiva hood. Beyond which nothing remains to be attainable. That is complete saturation point.

शुद्धविद्योदया चक्रेशत्थसिद्धि ॥ २१ ॥

With the dawning of absolute pure knowledge, one becomes Cakreśa

Out of the 36 tattvas of Trika philosophy śuddhavidyā or sadvidyā is the fifth one in descending order, that is Śiva Śakti, Sadāśiva, Īśvara and śuddhavidyā. With the union of Śiva-

Sakti, Sadasiva tattva is the first outcome in which 'abanta' or 'I-ness' dominates 'idanta' thisness. Subject consciousness governs object consciousness in the first state. In the next Isvara tattva energised consciousness or object consciousness prevails upon the conscious energy, the subject. In Isvara bhava, there is a pull for extraneous worldly manifestation (unmesa), the opening of the eyes to see this Samkalpa or this desire for creation concretised or substantiated. In Sadasiva state, there is a strong hold of antelethic impulsion (nimesa, the closing of eyes)<sup>27</sup>

But in suddhavidya subject (I) and object both are synchronised in such a harmonious way that there is a complete balance and ananda of samarasata. So this is a state of Cakresā where subject consciousness is the master of energised consciousness or Sakti-cakra<sup>28</sup>

Cakra is a mandala or one's circle around oneself in which one lives in harmony with his world

महाहृदानुसन्धानान्मन्त्रवीर्यानुभव ॥ २२ ॥

Instinct with Para-Sakti the fount lake of all, He experiences the virility of his mantra

Any mantra which has been accepted by an aspirant for 'japa' or chanting, is in a position to give the wonderful desired results only when the sadhaka (aspirant) has reached its all the sixteen meanings. And the most secret or ultimate meaning of any mantra is supreme sakti. That sakti is named here as 'Mahahrada' the fount lake of all the mantras. Hrada is a small water pool which represents a conditioned mind full of so many confusing noises generated by his sensuality. Mantra, too, represents a formulated or a closed psyche locked with Avidya. To reach Mahārada', the primordial flow of Nada-Māhasakti is the only way to unlock the powers of mantra or one's psyche. So Mahahrada is a 'karaṇa sarovar' the source lake of primordial waters which symbolises universal conscious energy full of life and sound<sup>29</sup>.



अथ द्वितीय उन्मेष.

## The Second Opening (Section-II)

This manual of Saiva philosophy is classified into three chapters named Unmeṣas the three pronged effort to explain Sambhu form with Sambhavopaya, Sakti with Śaktopaya, Anu (jīva) with anvopaya. The ultimate approach of this manual is to give us a triangular look of the Reality but with a single eye.

Unmeṣa is a word for a very delicate and gentle opening of an eye that is just like the opening or blossoming of a lotus. In Saivism, the opening of the third eye Śiva is most significant. It is not mere intuition, intelligence par excellence or wisdom. Saivites call it Pratibhā. It means the vimarśa śakti of Śiva which radiates ever in front of the Lord Śiva, the self of the whole. It has its triangular dimension of fire, sun and moon.

However, its first opening or manifestation starts with a clear and intimate glimpse or view of Sambhu. The second opening relates to an intimate view of Sakti and the third gives a clear view of the jīva or anu, the atom. Sambhu is Paśupati or Śiva the first entity in Saivism, Paśa is his Maya Śakti or Kamadhenu, the second entity, Paśu is the animals, jīvas, the calves the third entity. So this philosophy is called a Trika also. To have a glimpse of the whole totality with this single and flawless eye is the philosophy of Śiva.

चित्त मन्त्र ॥ १ ॥

Mantra is the form of mind

There is another set of the three words used frequently in Saiva texts i.e. Citi, Citta and Cetya. According to the ancient grammarians, the root word is 'citi' in the sense of 'sanjñāna' which means awareness or conscious energy. That conscious energy, conditioned by its own movements, desires and

knowledge is Citta the mind Cetya is an object of consciousness In Tantra, the mind, being the middle entity represents both the pure consciousness as well as the object consciousness So by nature, this mind is physico spiritual

Mantra is a systematic collection of some words and sounds which are produced at both the psycho-somatic levels Speech and sound are the most intimate manifestations of our inner word So naturally, the Mantra sounds are the power points of one's psyche and when rehearsed, they protect us from all the inauspicious elements and evils But in the reverse or inverted order, when the words or sounds are silent during meditation, the Citta (mind) itself becomes Mantra The sound form is converted into psychic force and one can attain desired results

प्रयत्न साधक ॥ २ ॥

The impulsion for Siddhi is the true Sadhaka

On the part of spirituality constant awakening is a prerequisite to achieve one's ends Patanjali also recommends this constant effort to attain Samadhi in Yoga The 'abhyāsa' is the effort for being firmly established in that stage in which the complete potential of an aspirant is realised

विद्याशरीरसत्तामन्त्ररहस्यम् ॥ ३ ॥

The secret of Mantra lies in the body of knowledge

The order of the words in this Sutra may be changed into Satta, Vidya, Sarīra Sattā is primordial existence which radiates through knowledge and knowledge radiates through words (body form) Any Mantra is deeply linked and equipped with this triangular reality and unity When one is aware of this unity, the Mantra unfolds its secret meaning".

गर्भेचित्तविकासोऽविशिष्ट विद्यास्वप्नः ॥ ४ ॥

Mind grows and develops in the womb of Mahāmāya, and has an imperfect and rudimentary knowledge as in dreams

Garbha (womb) of Māya is a network, so designed and perfect in its mechanism, which projects the simple consciousness through its myriad instruments as multiple and wonderful phenomenon This qualified consciousness begins to feel and

create life, birth, death, age, caste, creed, pleasure pain etc. The pure 'samvit'<sup>10</sup> is subjective to delimited knowing and is forced to behave as an agent of Maya Sakti to create a world of dreams the fanciful offshoot of imperfect knowledge

विद्यासमुत्थाने स्वामाविके खेचरो शिवावस्था ॥ ५ ॥

When perfect spontaneous knowledge arises one achieves all embracing sky like Sivahood

Through the organic and inorganic instruments and exploits of Maya plane spontaneity of innocent consciousness is distracted completely. Consciousness is made to act like a Paśu, the animal full of fear, passion and other instincts. But with the emergence of self understanding the consciousness arises up to sky level like a burning flame which naturally tends to shoot upwards to the sky. It cannot remain on the mere earthly level of consciousness. That is what 'Khecarī' means 'Kha' is akasha, the symbol of all pervasive, unaccompanied, detached, void, a complete expansion of consciousness (Cidakaśa) 'Cara' is to move to walk into the state or experience of that all-embracing bliss of Sivahood. In Tantra and Hatha yoga, the word Khecarī is conjoined with the better known word mudra, which again means 'Mudam ratī or lāti' which brings ananda or delight

गुरुपाय ॥ ६ ॥

Guru is the 'open Sesam' (for Mahāśiddhi)

In Tantra Śāstra the Gurus have been classified into four categories viz. Śrī Guru, Param Guru, Parmeṣṭhī Guru and and Sad Guru. However, Trika Śāstra makes a mention of the first three Gurus. Both the systems sincerely believe that as the psyche of an aspirant (sādhaka) grows and advances on the spiritual path he should move from one Guru to the higher Guru or plane of consciousness like a bee from one flower to another flower.<sup>41</sup> But there should not be any kind of faithlessness or ego problem on the part of the seeker. Lack of faith in the Guru can prove very dangerous.

In Mantraśāstra, the importance of Guru is unquestionable. He is an authority which cannot be bypassed by any seeker.

He is an authority because of his motiveless compassion and love for the disciple. So even a little lack of faith in him, can destroy the success of the seeker in Mantra sādhanā. Mantras do not fructify without getting initiated by the Guru. So in Mantra sādhanā, Guru is the only means on the way to accomplishment. While explaining his own composition Sr. T.V. Kapalisastriar states the force of Mantra is hidden in the Guru who is accomplished in Mantra and when Mantra is sown in the disciple doing japa, grows and bears fruit.<sup>42</sup>

Etymologically, the word Guru is derived from the root 'Gr' or 'gras', to saturate, to advise, to swallow. All the meanings indicate one or the other aspect of Guruship. The grace of Guru is His Śakti. So is Tantra, Śiva and Śakti both appear as Guru to help a sādhanā (seeker) during his sādhanā. In the body, the place of Guru or Mahiṣya with His Hāṁini Śakti is Ajñā-Cakra, the central point of forehead between the two eyes. The culmination of devotion for Guru is that the disciple is swallowed up in the grace of Guru and has no separate existence. So Guru is the divine form of deity on the earth, in the body, in the universe which make us aware of ourselves.

मातृकाचक्रसंबोधः ॥ ७ ॥

One apprehends the entire wheel (gamut) of the Mother.

Mātṛkā is a word for mother and in Agamatāntra 'Vāk' or speech energy is mātṛkā which measures this soul expression of one's vital and psychic life.<sup>43</sup> The knowledge, the feeling, or the other conscious modes of human life are made intelligible with the help of Sabda-Mātṛkā. The ingredients of this word mātṛkā have pervaded all the four or five cakras of each one of us.

The Parā-Vāk (speech energy) lies dormant covering muladhāra, the root centre and svādhyāsthana, the spleen centre. Paśyanti' energy is a state of making, where the Maṇipūra or navel centre is activated. Madhymā-Vāk or speech energy turns into sound and holds the Anāhata or Heart centre. From the heart-centre to the throat centre (viśudhī cakra) it changes into articulate vowels and consonants. The term given to it is vaikharī, which means the clear and final

manifest form of speech " The range of the each sound or word is from the root centre to throat centre The consonants from 'Ka' to 'Ma', twenty five in number, represent the twenty five tattvas or entities discussed in the Samkhya The four semi consonants ya ra, va la represent the four deities of air, fire, water and earth Sa, ṣa, sa, ha and kṣa sounds are the symbols of five manifestations or faces of the Śiva tattva namely Īśāna, Tatpuruṣa Sadyojata, Vamadeva and Aghora

The sixteen vowels called matrkās or metrix represent the sixteen digits or kalas or time In this way, through the grace of Guru the knowledge of the vast wheel or the cosmic egg of matrkas and the whole procedural life of the universe is made easily available to a Siva yogi through a Mantra, a gamut of some selected sounds, suitable to aspirant's psyche So Vak or speech is the Matṛ yoni or mahayoni from which the mantras or the micro yonis are produced And the understanding of the micro life must lead to the realisation of macro-life

In the fourth patala of Prapñcasara, Tantra, the origin of the whole cosmic life is described from the letters of Vāk (speech) Here a small detail of the solar family system is given All the sixteen letters from 'a' to 'ah' represent sun and, therefore called svaras (who shine of their own light)

Kavarga or ka group of five consonants represent margala or mars Cavarga venus or śukra tavarga to Budha or mercury Pavarga to Śani or saturn, Yavarga to Candra or moon So this vak energy is spread over the whole cosmos Its each letter is the manifest form of some or the other cosmic force In this way, one can utilise these cosmic forces through Mantras, a systematic arrangement of letters In Sritantrasadhana, this has been proclaimed by Siva that all Mantras are constituted of letters and letters embody the divine energy <sup>43</sup>

शरीर हवि ॥ ८ ॥

The body of such a sadhaka who has assimilated the Mantra is oblation (the fire of his consciousness)

In Mantrasadhana an initiated person has to perform some rituals After the completion of a set number of rituals or rehearsing of Mantra, one has to offer some food made of ghee

and sugar etc in the fire, the mouth of the major Deity. And repetitious rehearing of the Mantra must accompany the sacrificial act. But when this sādhanā is taken at the level of one's internal consciousness, the physical act is no more needed. When the flame of consciousness burns incessant without fuel, the darkness of nescience is destroyed. "In that state of awareness body is the only thing to be offered as an oblation to that fire. Here, it requires to be noted that the schools of Śaivas, Saktas and Vaiṣṇavas do not refute or reject the rituals of Vedic sacrifice. They accept the total ritual but make it more alive in the context of consciousness and, like Upaniṣadas, give a spiritual meaning to the Vedic symbology. They consider the symbology of sacrificial fire as the most appropriate scientific and spiritual one.

ज्ञानमन्नम् ॥ ६ ॥

Knowledge is his food

Anna or food has two functions. One is that it is eaten, swallowed and assimilated by the eater. The other is that it gives pleasure to the eater. In the present context, knowledge can be divided into two parts. One is physical and the other is spiritual. The first is eaten up or consumed, while the other one is experienced, enjoyed and also served to the people who are invited or present at the grand feast of spiritual sharing.

विद्यासहारेतदुत्थस्वप्नदर्शनम् ॥ १० ॥

When pure knowledge is dissipated he (abhogī) becomes subject to the world of dreams or thoughts.

Having experienced the realm of Siddhavidyā or true knowledge of non-duality, if a yogi comes again to the world of duality and thoughts he can seek or understand the world of māyā or asuddhavidyā (impure knowledge).

Perhaps this very Sūtra indicates the relevance of both the vidyā and avidyā in terms of Īsopaniṣad.<sup>47</sup> The one, who has the grasp of both the ends simultaneously is capable of grasping the reality. In this Trika philosophy, reality is a singular totality which is manifested in three folds: i.e. Paśupati, Paśa and Paśu. But, they make one single unit. They are not separate entities.

अथ तृतीय उन्मेषः

(आणवोपाय )

## The third Unmesa (Third Section)

Now having explained the two types or aspects of Reality or Truth is essential to have an understanding of the third aspect, named Paśu or the Anu Jiva. That is another dimension of the ultimate Reality. In the descending order of the number of tattvas from Paramaśiva to Śakti Sadaśiva iswara, Suddha vidyā is the fifth. Māya or Mahāmāya is the sixth from which phenomenal world of Māya starts. Through the imposition of the various degrees of ignorance consciousness, at its own will feels itself delimited. The sense of freedom to know and to act is gone and it looks as Śiva consciousness is arrested in the trap of Māya and behaves like an animal (Paśu), dependent on Māya. Owing to the complexity of little knowing and little acting, there is an all over feeling of contraction and triviality, deep rootedness in the psyche of the self consciousness.

आत्मा चित्तम् ॥ १ ॥

Consciousness (caught up in the web of Māya) is mind

The author who began with the thesis 'Consciousness is self', now proclaims that the psyche is the self. Because of the conditioning of the psyche, the self has created for itself the concepts such as time and space and has started moving in self imposed concepts incessantly. Here, the word 'ātma' may be derived from its root 'at' to move incessantly. These movements of the mind are vṛttis. They are always limited and keep on travelling within the atmosphere of their own fantasies. So Varadarāja's comment is appropriate that indeterminate pure consciousness is determinated or determined as

a moving particle when associated with the adjuncts like contraction and triviality <sup>49</sup> Five tattvas born out of Maya work around the consciousness as five sheaths and make it a mind moving through five senses In Yajurveda in a hymn Siva Samkalpa, the mind has been described as a fast travelling light of the lights procreant of all the time and space Yajna the lokas (worlds) the knowledge

ज्ञान बन्ध ॥ २ ॥

Knowledge is bondage

(This Sutra has been repeated from the Unmeṣa 1 2)

The self consciousness working under the influences of Maya is Citta Its functioning is to mentalise the knowledge objective and then to classify the things in groups and categories This sort of a distorted and mentalised knowledge dependent on extraneous objects is a self created bond The source of this knowledge is the second sheath of Maya called asuddha vidya.

कलादीना तत्त्वानामविवेको माया ॥ ३ ॥

Indis rimination of the discriminate tattvas like (kala vidyā raga, kala and niyati) is Māya

Under the influence of ignorance one cannot distinguish falsehood from truth and appearance from the reality One takes consciousness for ignorance and ignorance for consciousness So the ignorance of the varied garbs of consciousness is Mayā It is possible to become a Sivayogi only when one grasps the inherent ephemerality of the various dimensions of Maya by which diverse distinctions are created

शरीरे सहार कलानाम् ॥ ४ ॥

All the constituent elements (kala etc) of Maya should be reduced to their original seed form in the gross or subtle bodies of an aspirant

To throw away the impure influences of Maya the aspirant must follow the path of negation, to wind up all the tattvas of Maya into their original seed form This method is named as Samhāra vidhi of meditation



According to a view in Indian philosophy each individual soul has its two bodies to function at the physical and at the psychic level. During meditation the aspirant should meditate on the merger of all the gross elements (bhutas) of earth water fire air either into his gross body and all the subtle elements in the subtle body. And when he is capable of wrapping up the whole paraphernalia of Maya he should offer it into the fire of consciousness.

नाडोसहार भूतजय भूतकंवलय भूतपूयवत्वानि ॥ ५ ॥

One should clean and still the nervous system by prana concentration or pranayama. One should subdue the gross elements and retract and isolate one-self from them.

In this *Unmesa* the author is describing the methods for achieving redemption from ignorance to recapture Sivahood. The micro S va or J va shall have to adopt some techniques of Yoga devotion action and knowledge.

For having a permanent experience of Sivahood self consecration is best prerequisite. For self consecration an aspirant shall have to follow some techniques of pranayama to develop an unadulterated nervous system to conceive the new consciousness. Upaniṣadas of Yoga give a good detail of seventy two thousand nerves nadis or veins the energy flowing channels in the body. Ever flowing activity is the main characteristic and the meaning of the root word Nad. So out of the seventy two thousand nadis fourteen nadis are the major centres of organism. In Tantra and out of these fourteen the three nadis called Iḍā Pingalā Suṣumnā are the most significant ones where the leftist rightist and centrist forces work together. But even there Suṣumnā the central nerve having swallowed all the characteristics of other nādis is the most significant. In the interior of Suṣumnā is Vajrā and in Vajra too is the finest queen nerve named Citrīṇī.<sup>19</sup>

Prana the fire energy of kundalī with its burning heat purifies filth of the nerves restructured the nervous system and transforms the under sensitive or over sensitive system into a normal and innocent but a strong one. So the word nādi saṃhara connotes the destruction of the old structure addicted to the enjoyment of indulgence of any kind. The true practice

of pranāyāma eliminates sins <sup>50</sup>

Next to nāḍi śodhana is the word bhutajaya, the conquest over the five primordial elements and ability to use them at will. This conquest of the elements produces great psychic power in the seeker. He commands the grossest as well as the subtlest form of matter and attains eight fold perfection called siddhis. In Rājayoga of Patañjali five forms or aspects of the elements have been described as the grossest, the generic essence (like odour, wetness, heat, touch and sound), tanmatra or subtle form, the anvaya, the guna-form (sattva, rajas and tamas form), artha vatta the fifth aspect the pragmatic or servient to the purpose) virtue inherent in the gunas. These aspects of the elements reveal themselves to a siddhayogi <sup>51</sup>

This is a higher stage in yoga. Vyasa the great Commentator on Yoga Sūtras, explains the other stage too. Prāthama kālpa or initial stage is that when yogi is a mere practitioner, but is involved in some or the other manifestation of the inner light. It is a stage where at power of clairvoyance and clairaudience can come to him. The second stage is madhumatī bhūmika, in which a yogi gains a vision of truth or Divine Reality. In this stage of intuition the consciousness is strictly truth-bearing. So it is named Rāmbhara (truth bearing) in which the knowledge of Truth is obtained directly not through any regular or ordinary means of knowledge like perception, inference, word—testimony etc.

The third stage called Prajñā Jyotiḥ marks the complete mastery of the elements through which a yogi attains conquest of the five primordial elements and control over the forces of the nature. In the context of our present Sūtra this stage is indicated by the words-bhutajaya, bhutakavalya and bhutaprthaktva.

To attain this power, Saiva scholars recommend a method of dhāraṇa the confining of the mind within a limited object of concentration like one's own thumb of the foot, the navel, the throat, the upper throat, the forehead etc. And the gods of air, fire, earth, water akāśa (ether) can be meditated upon these spots respectively.

मोहावरणात्सिद्धिः ॥ ६ ॥

Siddhi achieved under the cover of spell or ignorance is but limited

The siddhi or mastery over any thing is always inspired by some or the other determination, resolution will or animus of the mind. So even the best and the purest siddhis are defected by even a little involvement or the infatuation of the mind. So the siddhis described in the previous Sutra are useless or a waste for a Śivayogi if his journey to Śiva Samadhi is blocked by the petty attainments of siddhis.

मोहजयादनन्ताभोगात्सहजविद्याजय ॥ ७ ॥

Conquering this illusion or visual fallacy, when all limits are surpassed, one attains to sahaja vidya or spontaneous knowledge.

The word moha represents mind's dullness, attachment. If that is removed from the mind, the mind gets the vast expansion of limitless cosmic consciousness. The mind itself becomes Śiva and the true knowledge is an attribute to him. Wherever, the mind goes, the each object becomes Śiva for him. His will to make his mind a samkalapa (determination) of Śiva is actuated.<sup>22</sup> That is the spontaneous awakening of a Saivite, where every move of mind becomes effortless Śiva samadhi.

जाग्रद्वितीयकर ॥ ८ ॥

For the wakeful, sahaja siddha, all else are his emanations.

In the state of siddha vidyā, a yogi attains a harmonious balance between the two, the I consciousness (Abhantā) object-consciousness (idanta). But in the higher stage of Īswara, Idanta is dominant, and higher to that is the Sadāśiva state, where the object world is dominated by the I consciousness and the whole object world is nothing but his own manifestation. This state is called Pūrnahanta, the cosmic I.

नर्तक आत्मा ॥ ९ ॥

And his soul, the dancer.

The dance of Śiva is very popular theme which appeals to the mind of Indians. On the one hand, Śiva is an established yogi, master of eternal knowledge. On the other hand, he is an actor, dancer, musician and the physician (Vaidyanātha). In former form, he is inactive, enjoys stillness (niṣkriya). In the

latter form He is not only active, but an incessant throb of the creation, sweet pulsating of the hearts of all animate, a rhythmic vibration of the waves of ocean, irresistible movement of the sun and moon and the whole inanimate world His throbbing is the eternal activity or bhoga (or camatkara) In this very form he appears as a dancing central figure through whose dance this variegated universe is ever expanding in circles Yogi enjoys this great dance within awakened his own Śivahood

रगोऽन्तरात्मा ॥ १० ॥

His subtle body, the stage

Antarātmā is an 'ātma (self) conditioned by its own will and equipped with antah karana the internal organism, the ego, mind the intellect The vibrations born out of the free will of the consciousness are seen on this stage where this free activity of the dance of Śiva is held

प्रेक्षकाणोन्द्रियाणि ॥ ११ ॥

His senses are the spectators

The author is using a metaphorical expression to explain the sport of Śiva on the plain of micro and macro-consciousness In the heart of a yogi, when the dance sport of his ātmā or Śiva begins on the stage of subtle body of the lower consciousness, his five senses are withdrawn from the external objects to the introvert sports gallery of the heart as spectators

As everything has become the part of Śiva's sport (atamlīla) and (Śivalīla) the purpose of a yogi's senses now remains only, as spectators of the Śiva sport in the very core of his consciousness or on the peripheral world around him Śiva, bedecked with his glamorous dress, mayā or śakti, appears as Natarāja the king of the dancers, the spanda śiva, the kinetic throb, dancing restlessly, inspired with his own free will

धीवशात्स्त्वसिद्धि ॥ १२ ॥

Through such discernment, his Being (spiritual essence) is crystalised and accomplished

Dhī is a name for the intelligence which has, through its

unsullied purity, developed a positive retentive power. Because of its immaculate transparency, Śiva, with His luminosity, is seen there. The essence of Vaidika Gayatri-Mantra too, is the attainment of spotless power of intelligence impregnated with the rays of divine light (Dhi)<sup>52</sup>

सिद्ध स्वतन्त्रमाव ॥ १३ ॥

His freedom is perfected (accomplished)

Spontaneous are his knowledge and actions. The last freedom of the Paśu or Jīva is regained. To recognise or to regain Śivahood is to wield a free will, free knowledge and free action. Total freedom is the ultimate goal of the Śaivites. It is something more than the Moksha of Vedāntins and Kaivalya of Sāṃkhya yogins.

यथा तत्र तथाऽन्यत्र ॥ १४ ॥

Spontaneous in his knowledge and actions, he is spontaneous in relation to others.

His attainment is so much and integrated vision of consciousness that he does not discriminate between the high and the low, good and the bad, in his behaviour. His vision is free from all conditions, when he sees the whole one with Śiva, he cannot indulge in discrimination.

बीजावधानम् ॥ १५ ॥

He must meditate on primal Mahāśakti

Bija is a word for Śakti tattva. A manual of Śivaśakti Tantra', Śārada-Tīlaka and its commentator Rāghavabhaṭṭa explains the three basic concepts of Śaivāgama—the Bindu, Bija and Nada.<sup>53</sup>

All the experts in Āgama śāstra explain that Bindu represents Śiva, Bija śakti and Nāda, the inherent relation of Śivaśakti. But in the use of these terms, one must note the different states of Śiva tattva. Saguna Śiva is energised consciousness, Śakti, the conscious energy, nāda, conscious energy in undifferentiated vibration. But this primordial nāda manifests itself into para Bindu, the Śabda Brahman (conscious energy) in undifferentiated consolidation. From that supreme Bindu, the

three aspects of the creation arise Bindu, Bija and nāda. Here, Bindu is differentiated conscious energy, Bija, the differentiated Śakti and Nada or conscious energy, the seed of creation, Nada, the resultant conscious energy in vibration due to the coalescence of Bindu and Bija.<sup>51</sup>

The Sūtra explains that even after having attained the Sivahood, the yogi should continue meditating on Śakti. Avadhānam is alertness or awareness in meditation. Varadarāja explains it as "Investment or penetration of one's mind again and again."<sup>52</sup> It does not seem to me as the correct interpretation. As in the order of the Sūtras, when one's freedom is established, the things become totally effortless everywhere. 'Bijavidhānam' should be a state of merger with Śakti, in which Śakti, the primal energy, is aspiring for Śiva incessantly.

आसनस्य सुखं हृदेनिमज्जति ॥ १६ ॥

The poised, he is immersed in the waters of beatitude.

When a yogi is one with the primal energy there is complete bliss. He drops all the psycho physical efforts and methods of action, devotion and knowledge. Because each moment of experience of ananda has become momentless, time concepts and space concepts are gone away with the experience. A perfect balance in Śiva śakti bhava is established named Samarasya. Once this perfect balance or bliss is established even the experience of duality becomes delightful like the divine water (ambrosia).<sup>53</sup>

Here one point worth noticing is that Śaivites' comparison of bliss with waters or lakes is typical one. In Śiva Mahimnastotra, Puṣpadanta, too, describes this experience as a deep dip into the waters of divinity.<sup>54</sup> The word 'hlada' for ecstatic delight and 'hrada' for waters can be interpreted in many ways in the light of Tantric terminology. A Sanskrit prose poet, Bāṇabhaṭṭa, a celebrated Śaivite and a master of literary genius, in his famous book, Kadambari describes a wonderful lake (Aḥhoda-Sara) in six pages and then gives a detailed description of Sivaliṅgam made of crystal (quartz).

No doubt that in the great Upaniṣadas the word 'ka' is used for water and sukha (delight) simultaneously. Water represents female principle on earth and the fire male principle.

Whenever, there is a true balance established between the two opposites, they become complementary. So, the fire element, surrounded, drenched or softened with water element, is a source of ananda and creation

स्वमात्रानिर्मणिमापादयति ॥ १७ ॥

He is the maker of his self constituents

As a sport, the yogi can create anything through his productive matī śakti (yoga mayā) which is within him but acts independent of him. According to Śāktas, without the sport of the female principle, even Śiva is inert<sup>38</sup>

विद्याविनाशे जन्मविनाश ॥ १८ ॥

When this knowledge (Suddh vidya) becomes perpetual, birth cycle is annihilated

Birth and death reside in the lower regions of Aśuddha-vidya or mayā. Birth is the bearing of five kancukas (coverings) of avidya viz kalā, et by Śiva. To drop these five elements in the realm of Suddha vidya is emancipation. Birth is nothing but the complete identification of the Self with physico-psychical structure. Pure knowledge eradicates the very root of this identification. Having overcome any such false identification of avidya (nescience), the Saiva is not afraid of physical existence. This is evident from the expression of the aspiration that 'I may be born more than hundred times let not maya be effective on my mind'<sup>39</sup>

कवर्गादिषु माहेश्वर्याद्या पशुमातर ॥ १९ ॥

Maheśwari, and like Śaktis, dwelling in the letters are mothers of the animals (anujīvas or micro souls)

Kavargadi, the consonants used in speech are the symbols of the anu pramata or conditioned and bound consciousness. They are called animals. Vowel sounds are the mothers which help these consonant sounds to be pronounced. Grammarians proclaim that the consonants like 'ha' etc are pronounced only when 'a' or any other mother vowel sound is infused into them<sup>40</sup>. In Tantra Śāstra all the speech symbols are the idols of the mother deities. They make the chains of words and

verbal expressions which obstruct the realisation of Śivahood. Perhaps the most difficult thing is to transcend the barrier of the words.

त्रिषु चतुर्थं तैलवदासेच्यम् ॥ २० ॥

The Fourth, i.e. Turiya or super consciousness, like oil should saturate all the three states of mind (of waking, dreaming and deep sleep)

The imbalance of the number three can be experienced in our daily life. Tripad or Triped is a condition of inter dependence in which none can stand independently even for a moment. That is why the Prakṛti or primordial energy with its own three guṇas (characters) is always moving through its imbalance. Now, consciousness penetrates into its trinity which is converted into a single unit. This experience of unity is the main theme of Saivism, which is expressed through the famous story of Śiva's Tripura Dha or the burning of the three forts of trinity.

In the Sūtra—the Fourth, the consciousness is compared with oil, which is used as a symbol of love, affection, compassion, intense concentration and integration. So to live an uninterrupted Śiva samādhi, a yogi must saturate all the three states of psycho-physical life (waking, dream, deep sleep) with the grace of divine and permanent awareness.

मग्न स्वचित्तेन प्रविशेत् ॥ २१ ॥

Immersed in Turiya ānanda he should enter his self (Śiva hood) through his saturated mind.

To enter the realms of consciousness, mind is the only instrument through which one can conduct one's worldly affairs and operate one's spirituality. But to operate one's spirituality, the mind must take a dip into the holy waters of unflinching faith with devotion and love for self realisation. Only then mind is transformed.

प्राणसमाचारे समदर्शनम् ॥ २२ ॥

When there is harmonious flow of prāṇa (life energy) into the cosmic totality, one looks at the world with equanimity.



In the language of the Upaniṣadas The becoming of the self one with all <sup>११</sup> with all can be an additional help to understand this samadarśana of a Śaivite and sama dṛṣṭi of Śrīmad Bhagawadgītā and Vaiṣṇavite saints

मध्येऽवरप्रसव ॥ २३ ॥

In the mid state there is the risk of re emerging of avidyā

In Trika philosophy Turiya or the Fourth state is not the final Next to it is Turiyatita in which one is aheading continuously in the supra consciousness According to Tantra Śāstra from Suṣupti or deep sleep to Turiya there are three steps—i.e. Bindu Ardhaçandra and roḍhini Between roḍhini to Mahabindu there are five planes of consciousness Turiya is in the centre So if one does not launch his spiritual journey to transcend Turiya there is every possibility of his coming down to the lower planes without being in touch with the Supreme

In this Sūtra āvara is the word for lower mind and prasava means productivity The lower mind can start reproducing the māya or avidyā again

मात्रास्वप्रत्ययसंघाते नष्टस्य पुनस्त्यानम् ॥ २४ ॥

As a sequel to the loss suffered due to attachment with material objects the yogi is required to regain Turiya

Srī vasugupta is of the view that the Turiya state is the border line between ignorance and the supreme consciousness One cannot stay here for a long as it is a simple flash of the spiritual or divine experience So Turiya is not an enduring experience of the ultimate luminosity of Paraśiva Having a glimpse of one's being or the self one can fall back again to the world of animal passion The word matrā is used for the objects of the five senses (i.e. sound touch light taste odour) and svapratyaya is self identification with the objects But it can also be interpreted as attachment with the mother or māya But having come in contact with one's being in Turiya it is possible to liberate one self from the mire of māyā

शिवतुल्यो जायते ॥ २५ ॥

Such a yogi is like Śiva Himself

And one who is in constant touch with Turiya, transcends Turiya within no time, and is eternally established in Sivahood

शरीरवृत्तिर्ब्रतम् ॥ २६ ॥

His body is but a consecration to Śiva

Having attained the constant Śiva awakening, he wields his mortal frame or body only to perform his Śiva action with no personal motivation. That is a part of his pledge or choice to live as a Saivite

कथा जप ॥ २७ ॥

His talk is Japa

He has no business to perform any ritualistic actions concerned with external worship, rehearsing of any formula or Mantra. Whatever he talks to others or to himself, he talks to Śiva. In that state Mantra and he who repeats the Mantra are not separate.<sup>63</sup> And as he always listens to the primordial music of the soul, so the japa becomes spontaneous listening within and without. According to Varadaraja, the etymology of the word japa is 'Jani' (the generating power) and palanam (the protecting power).<sup>64</sup> The yogi can exercise his will through speech, therefore his katha or speech is 'japa'.

दानमात्मज्ञानम् ॥ २८ ॥

Imparting of self knowledge is an act of benefaction

योगविपस्योजहेतुश्च ॥ २९ ॥

A yogi, the still centre of the Śakti cycle, alone can impart knowledge to his disciples.

In the Sūtra 19 of this Unmeṣa, it is explained that through the māyā śakti, the Śiva consciousness is made into multitudinous animal consciousness. Animals created by their mother śaktis, are protected by the Lord Śiva. A person who can accept and protect his disciples along with their faults and flaws can only impart the secret knowledge of Śivahood to his disciples, and he is Śiva.

स्वशक्तिप्रचयोविश्वम् ॥ ३० ॥

All the world is an efflorescence of his śaktis

*Note* Pracaya is growth, development, expansion too.

स्थितिलयो ॥ ३१ ॥

Preservation and dissolution alike are but aspects of his śakti

In Trika philosophy, preservation is nothing but the rise of pure Aham or 'I ness' (ego) in the consciousness and its dissolution is the stage in which this pure 'I ness' is dissolved or the ego rests in the consciousness "Both are the resultants of the Aham Śakti or I consciousness of the Śiva yogi

तत्प्रवृत्तावप्यनिरास सवेत्भावात् ॥ ३२ ॥

Despite this three fold activity (creation, preservation, dissolution), the yogi maintains his self-consciousness intact

सुखामुखयोर्बहिर्मननम् ॥ ३३ ॥

Empirical contradictions or experience of conflicts is alien to his self

Because of the yogi's complete victory or control over the senses and the mind, he does not allow the resultants of enjoyment pleasure and pain to enter any level of his psyche. He regards this pair of opposites as an object at the exterior of his subject consciousness. The idea of the Sutra is very close to that of Śrīmad Bhagawadgītā's verse which says, "With his intellect grounded in firmness he attains quietitude gradually. With the mind fixed on the self, he may not think of anything ""

तद्विमुक्तस्तु केवली ॥ ३४ ॥

Free from the contradictions, the yogi becomes his unique self

In this state the yogi is established in his true nature, which is nothing but immaculate consciousness. The word 'kewali' is used repeatedly by Sāṃkhya, yoga and Jain philosophy. But in this context, the concept of Sāṃkhya and Yoga is

the closest to Saivites. In this state of self or Śiva realisation, the yogi gets established finally as the aim of his unfoldment of Śivahood has been attained.

मोहप्रतिसहस्तु कर्मात्मा ॥ ३५ ॥

Regressing under the impact of moha (infatuation with the worldly objects) the yogi becomes karmātmā or action-oriented self.

Here, the author is showing the contact between the two states namely kewalī and the anu (animal). If one is not kewalī, then he is acting under the pressure of animal passion and impure ignorance. And moreover, to work under the current of action is to work for the fruits or wages of the actions i.e. pleasure and pain. That is bondage, which means that the one who is attached to gain and loss is under the arrest.<sup>47</sup>

भेदतिरस्कारे सगन्तिरकर्मत्वम् ॥ ३६ ॥

Rejecting all duality, the karma oriented yogi accomplishes the power to remake the world a new.

To be in union with Śiva is to act through free consciousness, free ananda (delight), free will. So inspired by Śiva consciousness he may create a new world of consciousness. The significant point is that a Śiva yogi, even in a state of union or communion with Śiva consciousness, can act for the new creation. His liberation is not like that of the Vedantists, who shuns all actions in moksha and goes into nirgunata (quality-less state).

करणशक्तिः स्वतोऽनुभवात् ॥ ३७ ॥

On experiencing oneness with Śiva he has the potential to be the immediate cause of creation.

Following the previous Sūtra, the author characterises the yogi's attainment of power of creation. As the source of unlimited power is the self, both a self realisation and self manifestation are the cause of the creation.

त्रिपदाद्यनुप्राणनम् ॥ ३८ ॥

All the three states of waking, dream and deep sleep are imbued with Turīya.

He should relish Turiya (the free consciousness) inspired in all the three states which represent a spatio temporal objects. The word 'Tripada' also connotes the three frames of jīva consciousness, namely sthula (gross), sukshma (subtle) and karaṇa (the seed). Bhavanopaniṣad comments that evident or apparent consciousness is Mahā Tripura Sundarī who prevades all the three worlds Bhur, Bhuvah, Svah the three bodies of the living being, in and out she is the one, who radiates and illuminates the space time and the things with her liaison " "

चित्तस्थितिवच्छरीरकरणबाह्ये दु ॥ ३६ ॥

Likewise he relishes Turiya consciousness with his body and his senses too

The above mentioned three states belong to the mind having realised the Śiva consciousness at the plane of one's psyche, one should also saturate one's body and senses with the same realisation. The experience of Śiva consciousness is so rich that mind, body, senses and their contents become Śiva. The account of the Śiva consciousness closely resembles the Kṛṣṇa—consciousness in the Vaiṣṇava tradition, "As wherever my sight goes I find Kṛṣṇa sporting, throbbing, pulsating" " "

अमिलायाद् बहिर्गतिः सबाह्यस्य ॥ ४० ॥

Possessed of desires, enmeshed in the birth cycle, the jīva is world oriented

'Samvāhya' is a person who is taken from one place to another from one enjoyment to another, from one birth to another. Samvāhya is always dragged by his own passions and impulses, therefore, all his actions lead him to spiritual blindness. Through the entelechic mind of a yogi is always Śiva oriented, yet a continuous chain of the rising desires for objects in the mind, can bind him

तदारुढप्रमितेस्तत्क्षयाज्जीवसक्षय ॥ ४१ ॥

But when his limited self knowledge is rooted in the all-knowing consciousness, his desires perish, and so does his jīva bhava or individual self

Here the first pronoun 'tat' is used for the Turiyā conscious

ness and the next 'tat' stands for desires. Pramiti is a conditioned awareness. If one's limited awakening ascends to Śiva-consciousness, it is deconditioned automatically.

भूतकञ्चुकी तदाविमुक्तोभूय पतिसम नर ॥ ४२ ॥

Consequently, wearing the garb of elements and still free,  
He is like the master of Parasakti.

If this Sutra is understood in the light of the previous one then 'tada' would mean after having annihilated the conditioning of the individual self, and 'bhūta kancukī' would mean the one who was dressed with the five garbs of māyā, but now free of that, is alike Pati Śiva himself. In Trika philosophy, Pati is the supreme form of Śiva consciousness who protects, nourishes and imparts pure knowledge. The word Pati is important as it has so many connotations of husband, of Śiva (Parvatipati) protector and feeder of the animals (Paśupati) and Guru of the awakened ones. He is meditated by Śaktas mother worshippers, as — "Prostrations to the one, whose body is pure knowledge or consciousness, three Vedas the three-fold divine eyes or vision, who wears the crescent moon and is the cause of the attainment of mokṣha" 79

नैसर्गिक प्रणयसम्बन्ध ॥ ४३ ॥

Thus united with Śiva, the yogi breathes life with Śiva spontaneously.

The yogi's relationship with Śiva is not formal. But he is deeply and inherently rested at the very deepest level of cosmic life energy.

नासिकान्तर्मध्यसयमात् किमत्र सव्यापसव्य सोष्मण्य ॥ ४४ ॥

When the very centre of life force is captured, what need is there to concentrate on left, right and central nerves for breathing?

'Samyama' is a technical term used frequently in the third section (Vibhūti pada) of yoga of Patañjali. A Sutra 'Traya-mekatra samyamah' explains that the last three (dhāraṇā, dhyāna and samādhi) aspects of Astaṅga yoga taken together constitute samyama, which is very significant yogic force. By

applying this force a yogi can attain so many supernatural powers. A master yogi applies his samayama on the tip of his nose and the breath flowing through the left, right nostrils and the central nerve *suṣumna*. But when Śiva yogi applies his trinocular force of *dharana*, and *samādhi* jointly on the consciousness, the very inner essence of the breath or life force, he is not supposed to follow the techniques of Hatha Yoga, the holding of the breath (*pranayama* techniques of *puraka*, *rechaka* and *kumbhaka*). But a Śiva yogi must drop the tendencies like left, right and central through energy. He shall have to transcend all the three attitudes and have his own way through silence.

भूय स्यात् प्रतिमौलनम् ॥ ४५ ॥

Once again (the world of *maya* or ignorance) is closed abundantly.

In Śaiva philosophy the two terms 'Unmeṣa' and 'nimeṣa' 'unmīlana' and 'nīmīlana' are quite common. And when there is an unfoldment of the universe of *maya* there is a state of 'unmīlana' or opening of the cosmic egg. And when the opening doors of *maya* are shut, it is a state called 'pratīmīlana' or 'nīmīlana'. In the present and the last Sutra, the latter state is disclosed in which the Sivahood dawns upon the yogi and the opening or blossoming of ignorance is completely shut. The word 'prati' means 'in opposition to' or 'back', or 'again'. 'Mīlana' means closing and shutting. 'Bhuyas' means 'abundantly' and 'thoughtfully'. So this thorough close up of *maya* may recover in abundance and the animal man may become a transformed Śiva consciousness.

# Atha

## BHĀVANOPANISAT

श्रीगुरुस्सर्वकारणभूता शक्ति ॥ १ ॥

Sakti, the cause of all creation, is the Guru

In Tantra Śakti is the first manifest form or the creative will of Mahasiva. It has all those potentialities and forms of energies which create the universe and the animate creatures. In the animate world, man is the only creature who is impelled to seek the knowledge of the exterior world as well as that of the interior world. But he has very limited sources or instruments of knowledge. His perception through impure senses, mind, and self are so inadequate and inefficient that he is not satisfied with such apparatus of lower qualities. A man who has developed high sensitivity for seeking the vision of the ultimate reality needs the grace or guidance of the Śakti to achieve the ultimate. This grace when personified or humanised is called Guru Śakti. This Guru Śakti inheres in the ultimate Reality Viveka vṛtti which is the highest attribute of Guru Śakti, is transmitted through the act of grace to the aspirant so that he can discriminate between what is real and what is not real. Śakti is also called Vimarsamayee, i.e. who expels the darkness of ignorance from the mind of the aspirant and illumines the true nature of his existence.

In the body of a man the process of illumination begins with the nine doors of senses. These nine senses illuminate the objects and drop the ignorance about those objects. So in the human body, they signify the presence of the Guru Śakti, since the body of a man is the complete and highest form of mechanism or Yantra. But before exploring deep ranges of this human existence, one is expected to understand the nature of the senses and the complex nervous system.



## तेन नवरन्ध्ररूपो देह ॥ २ ॥

The body with nine doors is but the projection of that Sakti

According to the Śaivite Natha cult, Gurus are nine in number and they are named as Nava-Nāthas. According to the Saktas, Durgās, too, are nine in number. And Śrī-Yantra is made of nine principal Male Female Triangles. Since the nine senses or doors project the light of consciousness on to the outer world, they are called nine forms of primordial Vimarśa-Śakti or energised consciousness. In Tantra, the names of nine Nathas are given as follows,

Nāthas	Senses
(i) Prakāśananda Natha	(right ear)
(ii) Vimarśananda Natha	(left ear)
(iii) Anantānanda Natha	(mouth)
(iv) Jñānānanda Nātha	(right eye)
(v) Satyānanda Natha	(left eye)
(vi) Purnananda Natha	(penis)
(vii) Svabhāvananda Nātha	(right nostril)
(viii) Pratibhānanda Natha	(left nostril)
(ix) Sahajānanda Natha	(anus)

## नवचक्ररूपं धीचक्रम् ॥ ३ ॥

Śrī Yantra, therefore, consists of nine Cakras

In this Sutra, Śrīcakra is identified with the body constitution of a man. Nine cakras are the nine principal yonis or triangles. Five downward triangles are Śakti triangles and therefore, they are called yuvatis of Śiva. They represent the qualities of the ever down flowing water element. Four upward triangles are called Śrīkanthas or Śivas. They represent the qualities of ever upburning fire element. And the union of these elements results in the genesis of the earth and all that exists in the world. Out of the merger of the two into each other arises the Śrīcakra, with nine cakras named as

- |               |                          |
|---------------|--------------------------|
| (i) Bhūpura   | (peripheral)             |
| (ii) Śoḍaśāra | (sixteen petalled lotus) |

(iii) Astadala	(eight petalled lotus)
(iv) Caturadasāra	(fourteen angled)
(v) Bahirdasara	(External ten angled)
(vi) Antardasāra	(internal ten angled)
(vii) Astara	(eight angled)
(viii) Trīkona	(triangle)
(ix) Binducakra	(point or dot)

वाराहीपितृरूपा कुक्कुलता बलिदेवता माता ॥ ४ ॥

The Vārahi Śakti in the body is related to the father (male principle) and Kurukulla Śakti relates to the mother (the female principle)

Bhaṣkara Rai, an eminent commentator on Bhāvanopaniṣat, says that though Vārahi-Śakti is a female form of Śakti, yet on the basis of the structural style of her face she represents the male principle. She belongs to the third male incarnation of Viṣṇu called Varaha, who pulled out the global earth sunk in the ocean by a demon or Daitya named Hiraṇyākṣha. According to Āgama doctrine, the word pitar or father is not merely a male principle. Then the Sutrakāra would have written the word (Vārahi pumrupā or Puruṣa Rupa). The word father connotes a man who is bound to lead the children to the path of ultimate good. All Vedas, Vedāṅgas or Upaniṣadas or Śruti-mātra is a knowledge which belongs to the father principle or Pitāmaha Brahmā.

On the other hand, Kurukulla is a mother Śakti, the Goddess of Sacrifice. Some scholars read it as Kurukullavati, which means a number of mothers like Kurukulla and others. They are just like the maya of the Vedānta, who contribute some thing of their own to Brahmā and make him look different from what he is through imposition.

The ancient Indian thinkers had classified the human body in three types causal, subtle and gross. Some constituents of the physical and psychical personality of a man belong to Pitr-Śakti and some to Mātṛ Śakti. The best object for worship and true understanding are those where these two powers are in unison or in harmony.

**पुरुषार्थसागरः ॥ ५ ॥**

Dharma, Artha, Kāma, Moksha are the four oceans

In the Bhāvanopaniṣat, the objects of the world are taken at the level of Bhāvanā or plain feeling or experience. As a material entity, it is not of much importance. Because everything has emanated from the self-consciousness. So it is very important to understand the existence of the external world grounded in consciousness. Bhavanā is an awareness, or awakening of the consciousness in man. The whole ritual performance is converted into a lived experience. The term "Puruṣārtha" has specific connotation in Sāṃkhya philosophy. Puruṣa is consciousness, and the whole Prakṛti, which is considered to be unconscious energy, is for the bhoga (enjoyment) of the Puruṣa. Puruṣa or Citi Śakti is not interested in bhoga or enjoyment of the Prakṛti. It is liberated. So Puruṣārtha is divided into two parts: Bhoga and Moksha. Bhoga has further sub-divisions like Dharma, Artha and Kāma, which are highly significant for Moksha (liberation from the sense of involvement or indulgence).

Here in the Sūtra, this four-fold Puruṣārtha is compared with the four fold waters in the east, west, south and north. Dharma is placed to the west of the aspirant, Artha to the south, Kāma to the east and Moksha to the north. As the earth is surrounded by waters so is everybody surrounded by waters so is everybody surrounded by these four goals of living. Dharma is an awareness of the life principles based on the cosmic order. Dharma regulates the whole behaviour of the individual and the community.

Artha is an awareness and conscious search into the resources or means of enjoyment. Kāma is to accomplish the gratification of senses in the world of desires. These three steps lead a man to wisdom or knowledge which finally gives him an unsullied experience of his existence. When it is one with the world existence, leads to Ānanda (bliss).

**देहो नवर्त्तनद्वीपः ॥ ६ ॥**

(Amidst these oceans) is the nine jewelled island, the body/6/.

### त्वगादिसप्तधातु रोग सयुक्त ॥ ७ ॥

This island consists of skin seven metallic constituents, elements of the body, rasa (protoplasm), blood, flesh, fats, bones, marrow, semen and hair/7/

Jewel is a very important symbol in Tantra. It symbolises the simple luminous aspect of the fire element rather than its burning. It is a light divine which has been absorbed by an auspicious stone of the earth keeping away the burning or heat aspect of sun fire. So any jewel is considered to be the harbinger of transformed divinity. The body of man is a light house of consciousness which has also absorbed the divine consciousness in it at nine levels so the marrow, bones, fats, virility or splendour etc. are the constituent elements of the body and the nine jewels or gems as topaz, sapphire, a cat's eye gem, coral, pearl, emerald, diamond, gomeda (a gem available in the Himalayan mountains and river Sindhu). These contain white, yellow, red and dark blue colours respectively. This human body is called an island, because it is surrounded by the four oceans of Dharma, Artha, Kama and Moksha.

### सकल्पा कल्पतरव । तेज कल्पकोद्यानम् ॥ ८ ॥

Mind is the garden of Kalpa trees, where each and every samkalpa, i.e. aspiration or resolve, fructifies like a divine kalpa tree.

Generally, the word 'tejas' is used for effulgence or resplendence. But here it is used for mind. Though various Indian philosophers have different concepts of mind, yet Sruiti or Veda says that mind is a Jyoti or light which has a tremendous velocity and creative power. It is called 'Jyotisam jyotih' the lighter of the lights or senses. It can hold the past, present and the future in a flash of a moment.<sup>2</sup> This creative mind is the basis of all resolves and aspirations of man. Being a form of mind, all the aspirations derive creative energy from the mind. If these aspirations are well planted and looked after carefully by an aspirant, they are sure to gratify or fulfil all his desires like the kalpa tree in the heaven.

The word kalpa and samkalpa have the same root 'krps', which means potentiality or ability to create and fructify. So

every desire which is well rooted in the mind and has some serious meaning in it, is bound to bring success of fruits of life (Dharma, Artha Kama and Moksha) like the kalpa tree which has emerged from the churning of the ocean by gods and Asuras and has been planted in Indra's garden called Nandana. So the Sutrakara seems to be speaking in metaphorical terms. Mind is a source of creative energy. Any modification brings unexpected results to the aspirant.

रसनयाभाव्यमाना मधुराम्लतिवक्तृ-  
कषायलवणरसाप्यङ्गुतव ॥ ६ ॥

The six rasas, the outcome of tastes, sweet, sour, pungent, bitter, astringent, saltish—are the six seasons.

In this Sutra, mind is said to be the garden of kalpas, the divine trees. Six seasons, namely Vasanta (spring), Grīṣma (summer), Varṣa (Rainy season), Śarad (autumn), Hemanta (early winter season), Śisira (peak winter), are supposed to visit the garden. These six Rtus (seasons) go on revolving on earth and their full batch is called Rtu cakra, which never stops. The seasons are the cause of the fructification of the trees.

In the human body when the taste of eatables is deeply felt, there is a change in the sensitive centres like the change in the seasons. The six sensations of sweet, sour, pungent, bitter, astringent, saltish, generated by the touch of tongue, are correlated with the varied cycle of the Rtu Cakra.

The word 'rasa' here has a symbolic significance. Rasa is a term invariably used in Indian aesthetics, medicine, alchemy, etc. The words such as 'juice', 'relish', 'sentiment', 'enjoyment', 'taste', and 'flavour' cannot be used as its proper substitutes as Rasa is the source of the experiences referred by these words. In the medicine, Rasa is life giving or rejuvenating. It is a drug prepared from mercury, and its use is made by ' vaidyas ' (physicians) strictly in accordance with the cycle of the seasons.

Perhaps Rasa has to do with the unique combination of earth and water. Only the sweet quality of water alone is transformed into different tastes by the combinations of earthly qualities.

In Tantra and Yoga, six cakras, or lotuses in the spinal suṣūmna nerve, are correlated with the six seasons. Set into

motion by the aroused kundalini, these cakras or lotuses blossom and start shedding their six different flavours. But all these Rasas and seasons are the outcome of the culmination of the psychic forces.

ज्ञानमर्घ्यं ज्ञेयं-हवि ज्ञाता-होता ज्ञातृज्ञानज्ञेयाना-  
ममेदमावन श्रीचक्रपूजनम् ॥ १० ॥

Knowledge is arghya, the object of knowledge is the oblation (havi) the knower is the sacrificer, Śrīcakra-worship consists in regarding these three as one organic whole.

Consciousness or Citi Śakti is the supreme deity, to be worshipped in Śrīcakra. In the Vedic or Tantrika rituals, any deity is worshipped by offering him/her arghya, a special water mixed with fragrance and pink colour. Then the Deity is invoked in the burning fire of the sacrifice or Yajña and is offered oblations of butter, ghee or other solid things like barley, rice, fragrant tree leaves and various dry fruits. And the same deity is also worshipped in the body of the Hotā or the offerer. So the Citi Śakti, which is found to be in all the three aspects Knower, knowledge and knowable is one. To have this vision of all the three as one organic whole is true worship or understanding of Śrīcakra. In this Sūtra, the Tantra has imbibed the vision of Advaita Vedānta the 'Sarvaṃ khalvidam Brahman' (All this indeed is Brahman) and 'Prajñānam Brahman' (Knowledge is Brahman).

नियतिः शृंगारादयो रसा अणिमादयः । कामक्रोधलोभ-  
मोहमदमात्सर्यगुणपापमयाः ब्राह्म्यादयष्टशक्तयः ॥ ११ ॥

Niyati (destiny) and nine rasas are one with the ten siddhis (anīmā, laghīmā, mahīmā, īśitva, vaśitva, prākāmya, bhukti, icchā, prāpti, sarva kama). Desire, anger, avarice, envy, virtue or vice are the eight śaktis like Brahmī, Maheswarī, Kumārī, Vaisnavī, Varahī, Indrāṇī, Camunda Mahālakṣmī.

Having explained some general trends of every delicate and subtle internal worship of the Śakti principle in the last ten Sūtras, the author guides the disciple to start the worship of Śakti principle in its true nature by identifying himself with each and every deity in the Yantra: the deity is the Yantra, the

deity is in the cosmos and in the psychic under-currents of a man. The deities represent the eight psychic forces operative in human life.

With this Sutra, the Sutrakara explains the peripheral order of the Yantra and the psychic world. Nine rasas of poetry, and samskaras or vasanas of the unconscious or the past mind become the group of ten Rasas are enjoyed at the conscious level. But certainly they are the outcome of the sensitivity created by one's karmas in one's previous life. The controlling force of our mental life or moods is called Niyati or destiny. According to the Indian Poetics, nine rasas as Śānta (tranquility), Adbhuta (wonder), Karuna (compassion), Vīra (heroic courage), Hāsyā (humour), Bibhatsa (hate) Raudra (anger), Bhayaṇaka (fear) Sṅgara (love) are alongwith their Niyatis. In the Tantra, they are one with the ten Siddhis (perfections of the mind) called aṇimā (atomic form), laghima (weightlessness), mahima (bigness or vastness), Īśitva (administration), Vaśitva (self control), Prakāmya (fulfilment) Bhukti (enjoyment), Icchā (desire), Prāpti (attainment), Sarvakama (total fulfilment).

In the next order of the periphery, there are eight Saktis, namely, Brahmi, Maheśwari, Kaumari, Vaiṣṇavi, Varahi, Indrāṇi, Cāmundā and Mahālakṣmī are one with Krodha (anger), Lobha (avarice), Moha (infatuation), Mada (pride), Mātsarya (envy) Punya (virtues) and Pāpa (vice).

This peripheral cakra of the Sri-Yantra is named Trailokya-Mohana which means the cakra which has infatuated the triune world with its lustre. It is quadrangular in shape, which indicates its homogeneous balance.

आधारनवकं मुद्राशक्तयः ॥ १२ ॥

The nine cakras are nine Mudrā-Śaktis

The word 'Mudra' suggests many meanings. It is etymologised as 'Mudam Rāti or Lati' (which brings pleasure or ananda). Mudrā also means 'seal and coins'. Both represent Śakti Principle. So Mudrā is a sealed or concentrated energy lying in the centres of the body and mind. In Tantra, these centres, (cakras or plexus) are nine in number called Ajñā, Indra-Yoni, Viśudhi, Anāhata, Manipur, Svadhīsthān, Mulādhāra, Kula, Akula. The tenth cakra is the Sahasrara independent organic whole of the

above mentioned cakras So these ten adharas or basements of the Śaktis are one with the ten Mudra Śaktis (unfolded energies) of the Yantra Mudra implies that things have not yet come out in their manifest point but their potentialities are still to be progressively unfolded

पृथिव्यप्तेजोवाय्वाकाश ओन्नत्वक्चक्षुर्जिह्वाघ्राणवाक्पाणिमद-  
पापूपस्थानि मनोविकार कामाकपिण्यादि षोडश शक्तयः ॥ १३ ॥

Earth water fire air ether five senses of hearing seeing taste smell five motory senses of speech movement holding excretion urination and the mental disposition are the sixteen Śaktis like kamakarṣiṇī etc

This cakra named Sarvaśāparipuraka has the full capacity to fulfil all the needs of the aspirant. It is a sixteen petalled lotus. Each and every petal with its Yoginī Śakti corresponds to the above mentioned five elements five cognate senses five motory senses and the sixteenth is the mental dispositions. This group of sixteen is certainly in tune with the Sāṃkhya system of thought where the sixteen tattvas are called Vikaras the final modifications of the Prakṛti. In the process of creation, Prakṛti takes twenty four fundamental turns in all out of which these sixteen are the final or the last. The Tantrikas of this school hold that these sixteen are also material objects and are the product of the mixture of Rajas and Tamas. As Tamas is dominant in this cakra it is represented by blue colour. So in the petals of this lotus all the potentialities of the Annamayakṣa of the Upaniṣads are indicative. After the creation of this group of physical elements there is no other fundamental change in Prakṛti. After complete composition of the world, this universe starts revolving around the universal consciousness or Puruṣa. That is how this sixteen petal lotus or cakra in Śrī Yantra is designed to indicate the idea of the completion of the universe. This universe is complete in its flamelessness and one is to meditate upon the idea of this pūrṇatā (the wholeness) of the Upaniṣads. That invisible is a whole the visible too is the whole. From the whole the visible universe of infinite extension has come out. The whole remains the same even though the infinite universe has come out of it. Om peace peace peace.



वचनादानगमनविसर्गनिन्द हानोपादानोपेक्षाह्य-  
बुद्धयोजनङ्गकुसुमाद्यष्टौ ॥ १४ ॥

Speech, holding, movement, excretion, orgasm, abandoning, grasping, indifference are the eight śaktis like Anangakusumā etc

Five functions of the five motory senses combined with the three functions of the Buddhi (intellect), holding, grasping and indifference, constitute the eight-petalled lotus in the Śrī-Cakra. Each petal of this lotus has its own female deity namely Anangakusumā, Anangamekhalā, Anangamadanā, Anangamadanā-turā, Anangarekhā, Anangaveginī, Anangānkushā, and Anangamālīnī. The typical name of this cakra, or centre of energy, is Sarva-Saṅksobhana-Cakra, which is the centre of all the movements and has the power to shake or disturb the whole. This text explains all the vital energy associated with consciousness constitutes the Prāṇamayakośa described in the Upaniṣadas. Its active nature, such as movement, progression, etc. shows that it is the product of the Rajas, and therefore, the colour of this cakra is red. In the text of Tantrarājatantra, the number eight signifies the five Karmendriyas supported by the three guṇas or dosas of Prakṛti called Sattva, rajas and tamas or the three dosas (defects) in the body, namely Vāta, Pitta and Kafa, described in the Ayurveda, (Science of medicine).

अलम्बुसाकुहविश्वोदरावारणा हस्तिजिह्वायशोवती पयस्विनी-  
गान्धारीपूषा शंखिनी सरस्वती इडा पिंगला सुषुम्ना चेति  
चतुर्दशनाड्यस्सर्वे संक्षोभिष्यादि चतुर्दश शक्तयः ॥ १५ ॥

Fourteen Nadis (nerves), alambusā kuhū, viśvodarā, vāraṇā, hastijihvā, yaśovatī, payasvinī, gāndhārī, pūṣā, śamkhinī, sarasvatī, ida, pingalā, suṣumnā are the fourteen śaktis named Sarvasaṅksobhinī etc.

Now from the peripheral to the central, this is the third cakra. The chief deity of this cakra is Bhuvaneśvarī, the ruler of all the fourteen worlds or Bhuvanas. From the Mūlādhāra, Susumā goes upward in the central nervous system and alambusā goes to the rectum. From the top of the triage in the Mūlādhāra, kuhū goes upto Svādhīsthāna or the sex centre. From the left of this vein arises Viśvodarā and Vāraṇā from the

right Hastijhva and Yasovati are stretched upto the toes of the foot Ira and Pingala go to the two nostrils left and right respectively Gandhari and Pusa go up to the eyes, Śamkhini and Payasvini to the ears Sarasvati is in the tip of the tongue

In the Tantra, all the physical aspects of the body represent consciousness of life principle Nerves or Nadis are nothing but the communication means of the conscious energy or Rasa These Nadis are like the rays or streaks of the sun bringing out the whole 'madhu' or rasa from the sun to the earth <sup>4</sup>

The word Nadi is derived from the root 'Nad' which means movement ahead Though these fourteen Nādis represent the fourteen bhuvanas or worlds yet the three of them are the most significant (Ira, Pingala and Susumna) which represent three worlds (Bhuh Bhuvah, Svah) Out of these three Susumnā represents the pure white flame of the fire and as Nadi, it is the only one which is all void and quiet Other two are always engaged full of passivity and activity, and blocked in the mid of the way to Śivahood So they are not fit for the progressive movement of the aroused Mahasakti Kundalini

प्राणापानव्यानोदान समाननागकूर्मकृकर देवदत्तधनञ्जया  
दशवायव सर्वसिद्धिप्रदादि बहिर्दशारदेवता ॥ १६ ॥

Ten Prāṇas are the ten governing Śaktis namely, Sarvasiddhiprada etc of the outer decagonal cakra prana, apāna, vyana, udāna, samāna, nāga, kurma, kṛkālā devadatta, dhananjaya

These ten vital forces viz., prāṇa etc., are material saktis as they are produced from the combination of the dynamic (rajas) particles of ether air, fire, water, earth Together with the five organs of action (Karmendriyas) these constitute the vital sheath or Prāṇamayakosa described in the Upaniṣadas

In the ancient Upaniṣadas, Prana has its seat in the heart <sup>5</sup> But the presence of prana is directly felt in the nostrils I think the word prana has its two aspects, as an energy or fire it has its centre in the heart, but as an active force or breath its presence is felt upward in the nostrils

Apana is that vital force which goes downward below the navel and has its seat in the organs of excretion Sometimes inhaling of prana is also called apāna

Vyana is the vital force, which moves in all directions and pervades the entire body

Udana is the ascending vital force which has its seat in the throat

Samana is that vital force which assimilates food and drink and has its seat in the middle of the body or navel centre

Naga is that which causes either vomiting or eructation, kūrma opens and closes eye lids, Kṛkālā creates hunger, Devadatta produces yawning and Dhananjaya nourishes the body. These ten vital forces are differently named on account of their different functions. In reality they are a manifestation of a single force \*

एतद्वायु सप्तर्गकोपाधिभेदेनरेचकपाचक शोषको दाहक प्लावक  
इति प्राणमुद्वत्येन पचघा जठराग्निर्भवति ॥ १७ ॥

Under the stimulus of the ten prana energies is engendered a fire in the stomach in five different ways, Recaka, Pacaka, Soṣaka, Dahaka, Plavaka

According to Vaiśeṣikas fire substance manifests itself in four forms in the object world as (i) fire on the earth, (ii) fire in the lightning (iii) fire in the stomach (iv) fire in the metals like gold and gems etc. It was emphasised by the Vaiśeṣikas that in the world of elements fire is the element which alone is capable of complete transformation of the material object. Particularly there is a complete transformation in the qualities like Rupa (colour) Rasa (taste) Gandha (smell) Sparśa (touch) of the earth born things. So the process of complete transformation of the things lies only in the fire substance. The 'pīlupaka' theory of the Vaiśeṣikas shows how the each particle of the 'ghata' or clay jar is burnt and destroyed by the fire and then changed into a new form. They believe that since the food eaten by a person is completely transformed into seven new 'dhātus' like blood etc through metabolistic process therefore the fire-transformer exists in the stomach namely 'jātharagni' or 'Audarya agni'. With the aid of five prana vayus this fire functions in five ways

क्षारक उद्गारक क्षोभको जुम्भको मोहक इति नागप्राधात्येन  
पञ्चविधास्ते मनुष्याणा देहगा भक्ष्यभोज्य चोप्यलेह्यपेयात्मक  
पञ्चविधमन्न पाचयन्ति ॥ १८ ॥

Under the predominance of nāga-prāṇa, the five fires (namely kṣharaka, udgaraka, kṣobhaka, jambhaka, mohaka) help in digesting five types of food in the human body which we eat, suck, lick, drink, chew or munch

एता दशवह्निकलास्त्वेताद्या अन्तर्दशारणा देवता ॥ १६ ॥

These ten digits of fire namely Sarvajña etc are the governing Śaktis of the inner decagonal cakra

In the Sūtras 17, 18, 19 it is explained how the fire in the stomach, conditioned by internal prāṇa, becomes five fold. When it helps excretion it is named 'recaka' indigestion, in 'Pacaka' in drying the phlegum etc as 'śosaka' in creating burning 'dahaka' and in filtering liquids 'plavaka'. But when this stomach fire is predominated by nāga prāṇa, the cause of vomiting and eructation it again becomes five fold having the following properties, alkaline, inducing eructation, stimulating appetite, inducing yawning, and temptation to eat. The five fires digest or consume the five fold food edible, chewable, to be sucked, licked and drunk. These total ten properties of the stomach-fire in the Manipura cakra, or navel centre, are termed as ten śaktis of yoginīs in the Tāntrika lore. Some Tantrikas opine that seven 'dhatus' (metallic constituents) of the body including three dosas (vata pitta kafa) are the ten resultants of decagonal stomach fire. In the text of Tantrarāja the ten digits are named agni, vāhni, suci, tejas, prabha, dāvah, ruci, dyuti, dahah, grāsa.

शीतोष्णमुषुधुखेच्छास्तत्त्वरजस्तमो वशिन्यादि शवनयोऽष्टौ ॥ २० ॥

Cold, hot, pleasure, pain, desire and the three guṇas (sattva, rajas and tamas), are the eight śaktis viz., Vasinī Kameśwari, Mōḍinī, Vimala, Aruṇā, Jayinī, Sarvesī, Kaulinī in the octagonal cakra.

Now we have come to the seventh cakra of the Sri-Yantra. Its property is to remove all the diseases and the restrictions which obstruct the unfolding of the self. The eight physiological and psychological sensation represent the conflict in the outer, psychic and the natural planes of life. These conflicts cause all sorts of diseases and three fold dukha viz. adhibhau

tika, adhīdevika and adhyātmika To remove the final hurdle in the sādhanā it is necessary to meditate, to worship to understand their nature, deities and the original source This will resolve all the conflicts and the struggle between mind and body will cease to exist Therefore, the name of this cakra is Sarvarogahara

शब्दादितन्मात्रा पञ्चपुष्पबाणा ॥ २१ ॥

Five tanmatras (objects in their subtle form) are the five floral arrows

In this sūtra, we are almost in the vicinity of the Chief deity Parameśvarī Lalitā Being the supreme love-consciousness she is not different from Kameśvara Śiva In its supreme form kama is her intrinsic radiance effulgence or glow So she is kamamayī kamarupa, kameśvarī simultaneously In the Paurāṇika lore, kama is described as the most powerful deity, having his power manifest through five arrows To indicate the charming beauty and the sensitive power of the arrows the five arrows represent five flowers i.e. Aravinda (white lotus), Aśoka (of a tree of moderate size belonging to the leguminous class with magnificent red flowers) cuta (Mango flower) Navamallika (citrus Decumana or wrightia Antidysentrica), Nilotpala (blue lotus) in the poetic and mythological style But when this thought is substantiated in philosophy, the five arrows are five tanmatras the subtle form of the gross elements sound, touch visual, taste, smell are held in one hand by the cosmic mother Śrī Lalitā They symbolize the self projection or manifestation of the Mahāmāyā into the five fold world from within Amongst all weapons of the Goddess (symbols of manifest conscious energy) only these are the five which are thrown out of her in the cosmic world, as her radiance The arrows, sharp at their tips and gross at the back, also indicate the manifestation-oriented attitude of the Mahā Śakti

But the other aspect of the wielding of the arrow is to possess the invincible power of destroying everything into pieces Jambhāna Śakti is attributed to the arrow which means the total destruction

मन इक्षुघनु ॥ २२ ॥

Mind is the sugar cane bow (in the other hand)

Sugar cane symbology is another metaphorical expression in Tantra. Mind is a form of energy which inspires the senses to find their objects. According to Saivagama, the downward flow of conscious energy in its contraction or solid form, becomes mind. Mind with its samskaras and Vasanas is a store house of Divine and mundane pleasure of life—the source of Rasa or joys of life. Therefore it is compared with the sugar cane which has its roots in the earth and its three fold growth in the sky. Because of its capacity to inspire, it projects itself or expresses itself through the senses. It is said to be the bow when it is ready for shooting, the arrows involving an inward movement leading to enstasis and an outward movement leading to extrasis simultaneously. It also constitutes the ambivalence of the tantrika experience, where earthly and trans earthly temporal and trans temporal human and trans human existence are synthesized. But the other aspect of the wedding bow is to indicate the unlimited capacity to the whole creation or create illusion in all the creatures of the world.

राग पाश ॥ २३ ॥

Love is the noose

The great mother Lalitā possesses in her right upper hand the noose representing her love and attachment towards her devotees. But pāśa is an avidyā in sankhya and Vedānta as it is insensitive in relation to the ultra sensitive Citi Śakti or consciousness. In the path of Salvation that is the main hurdle. But according to Tantrasāstra when the whole world is created, it becomes imperative to establish it under some kind of order or control. So the Mahāmāyā holds the power to fascinate each and every person through the pāśa Śakti or noose. Nothing is beyond her power of fascination. So Rāga or attachment or love is conceived by the creatures under the spell of Mahāśakti, the cosmic loving force. Only through this power of love, the whole world is going well with each other automatically and the Goddess has nothing to worry or bother about her creation.

द्वेयोज्जुश ॥ २४ ॥

Aversion is the goad

Opposite to raga is dveṣa. If raga or attachment is a binding force in the world the functioning of the dveṣa is to maintain the creature world scattered and individualised to enable each individual to control his energy in his own way. The work of God is to keep the animal world under control and channelise its energies on the right path so the Goddess possesses in Her left upper hand this goad which works as a brake in the vehicle of the mind.

But the celebrated scholar of Srīvidyā Śrī Bhaskarāya interprets dveṣa as krodha the anger or wrath. If there is a spontaneity of anger then it must work as an energy to check and to lead her people towards right conduct leading to the ultimate. In Śrī Lalitā Sahasranāma while describing the body form of the mother the statement is Krodhakaramkusojvalā which means she shines with a goad symbolising Her wrath to spur on Her people towards right things.

Aversion is always aroused in the mind by the people or objects that are unfavourable and undesirable. It is sad or unhappy experiences which lead to detachment or vairāgya and then attachment or sense of love is controlled by the detachment. So these two sentiments of love and aversion become meaningful when they are used and synthesised under the rule of one consciousness.

In the four Sūtras from twenty one to twenty four the four powers of Mahāśakti are indicated as Sarva Jambhaka arrows (destroyer of all) Sarva mohana bow (hypnotising all) Sarva Vaśamkarī noose (controller of all) Sarva Stambhakarī goad (making immobile to all). It is interesting to understand the symbolism of the four arms. Four arms represent the Antahkarana catuṣṭaya of the Vedāntins which means four fold psyche i.e. mind, intellect, ego and citta.

अव्यक्तं महद्गुहकारं कामेश्वरी वज्रेश्वरी भगमालिन्यो-  
ऽस्तस्त्रिकोणगा देवता ॥ २५ ॥

Unmanifest, manifest and ego—these three forms of Energy are goddesses of the internal Triangle—Kameśvarī, Vajreśvarī and Bhagamālīnī.

In this Sūtra though the author has not made the use of

the methodology of Sāṃkhya, yet he has used the most important terms of Sāṃkhya Avyakta, Mahat and Ahaṃkāra According to Sāṃkhya, these three are the three aspects or the states of the same one Reality called Pradhana or Prakṛti When the three guṇas or strands (namely sattva, rajas, tamas) of Pradhana Prakṛti are in an unmanifest balanced state it is called Avyakta In the three corners of the final central triangle of the Śrī Yantra this unmanifest energy, the Kalarātri, Maharātri, Moharātri of the Purāṇas, is represented by Bhagāmālīnī, the Śakti of Rudra, the lord of the silence of the world cremation ground where each and every thing becomes the part of Nothingness

Mahat in Sāṃkhya is a symbol of first manifestation of Pradhana pure intelligence, sattva-guṇa or Viṣṇu Śakti which is indicated as Vajreśvarī here In the void before the creation, we see Viṣṇu lying dormant in the waters holding total intelligence Perhaps this state denotes the state of Hiranyagarbha in the Upaniṣads where the Jñāna Śakti in its totality, is ready to turn or transform itself into Kāryaśakti (creation) Ahaṃkāra is the outcome of intelligence Therefore, Brahma, the lord of creation is born from the navel centre of Lord Viṣṇu Ahaṃkāra is an active form of intelligence Hence Kameśvarī represents the third state of Ahaṃkāra, intelligence into action Here the sense of identification with intelligence and desire becomes ego of Brahma, the Lord of creation or Kāmeśvarī-Śakti, the master of all sacrificial rituals who conjoined all the actions of the creatures with saṃkalpas kama and desire That is why no sacrifice or yajña is ever performed without saṃkalpa i.e. Ego, and its deity is Kameśvarī or Brahma

Thus an inverted triangle, the eighth cakṛa of Śrī Yantra denotes a state before the consummation of the realisation which gives all accomplishment.

निष्पादिकसविदेव कामेश्वर ॥ २६ ॥

Pure and unconditioned by adjuncts, is Kameśvara

The adjuncts such as the body, etc set up by name and form, superimpose on the self-consciousness cannot affect the true nature of the consciousness 'Samvit' is a word for consciousness



which with its self illuminating nature reveals all the objects perceived in the states like waking dream and deep sleep Through the months, years, world cycles, past and future the objects of perception go on changing and differing, but the perceiving consciousness is the same<sup>8</sup> and that consciousness is Kameśwara of the Śaiva and Sakta cults He is the central point or para Bindu of the Śrī Yantra

The word 'Nirupadhika' is used to indicate the unlimited or unconditioned grace of the supreme consciousness which helps the manifest world to exist, to be blissful from within Upadhi is the adjunct of Jivaconsciousness which makes it a conditioned individual

सदानन्दपूर्णं स्वात्मैव परदेवता ललिता ॥ २७ ॥

Beatitude replete with self aware consciousness—is the supreme Goddess Lalita

In this Sutra, the adjunctless pure consciousness filled with ecstatic bliss and self awareness, is described to be the supreme cause of the whole manifestation, and the self of the aspirant Then comes the next state in which this very self is surrounded by its own Śaktis of expression, called Antahkarana or the subtle psychic form It becomes sādḥaka or an aspiring devotee In conclusion, we can say that the same consciousness, in its mode of pure existence is the substratum, in its ecstatic mood, it is supreme Goddess Lalita, in its psychological form is the aspiring self of the devotee Thus in all the states and moods, the consciousness (being homogenous) is the same

लोहित्यमेतस्य सर्वस्यदिमशं ॥ २८ ॥

To make inquiries into all these three phases of consciousness is the true full expression of deepened love—love for Lalita

The colour of love, involvement, devotion or inquiry into the self is considered to be red As before the arrival of the sun in the sky, the whole sky becomes deep red, similarly the love or deep inquiry into the Truth is the indicator of the future expression of divine light or self knowledge

अनन्यचित्तत्वेन च सिद्धिः ॥ २६ ॥

And accomplishment is attained through unific meditation or resolute mind

Having completed the system of internal Lalita Sadhanā, the author instructs the aspirant to follow this system with a single minded devotion which means the realisation or the total identification of the aspirant with Godde s Lalita at every step, at each moment

भावनाया क्रिया उपचारः ॥ ३० ॥

Constant Meditating unison (with Lalita) is the offering

Tantra-Shāstra does not believe that mere intellectual inquiry can help the aspirant while tredding on the path of his spiritual pursuit. It recommends Upasana-Karma which involves learning in the close presence of the deity or the Guru, or to feel the presence of the Deity or Guru while learning. This way of Upāsana is a fine combination of yearning for understanding respect and complete faith in the Guru, and love for Deity. Bhavana is a part of Upasana. To go on revising and fixing one's thought, affection and love on the Deity, and to offer one's services at the lotus feet of the Deity results in the complete surrender. In that state of mind even the whole world of rituals becomes pregnant with life and meaning. According to the ritual world of Hindus, the worship of the Deity is placed at number one. Homa or the offer (oblations) of ghee or butter to sacrificial fire comes at number two, tarpana, the pacification of the aroused energy in the fire with the sprinkling of water is at number three.

अहत्वमस्तिनास्ति कर्तव्यमकर्तव्यमुपासितव्यमिति  
विकल्पनामात्मनि विलापनं होमः ॥ ३१ ॥

Merging of all mental propensities, like I and thou, is and is not, duty and lack of duty, and adoration in the self, is to offer oblation to fire

To attain the accomplishments the procedure followed in this Upaniṣad is Bhavanā, the conception and comprehension of substance through constant conscious emotive content. ६०

each and every action feeling or other psychological manipulations, are to be sacrificed and transformed at the level of self-knowledge or pure understanding. Fire is considered to be the best purifier or transformer of all the things in the Indian tradition. Therefore, for a total change of one's psyche gaining a new consciousness one has to get into the fire of conscious energy. In *Srimad Bhagwad Gita* this conscious energy is named as *jñānagni* fire of consciousness which only destroys the actions of the past, present and future and can establish the aspirant in the realm of timeless experience.

In the present Sutra, 'I and thou' represent the world of psychological ego, 'is' and 'is not' represent the existential 'is' and non-existentialist philosophies, 'duty and lack of duty' represent the knowledge of Vedānta and Upaniṣads. All these are mental propensities and therefore, are to be put into the melting pot of Bhavana and are to be synthesized in one single straight line of pure consciousness.

भावनाविषयाणामभेदभावन तर्पणम् ॥ ३२ ॥

Unific meditation on all the objects of meditation (from the *Guru Śakti* down to oblation fire) is *tarpana* (the ritual to satisfy and propitiate the Goddess).

The last act of this internal worship is *tarpanam* which in external ritual is performed with the water mixed with milk. Here again the aspirant has to synthesise all the mental objects of worship into one whole. Actually in this procedure of *Śakti Jagarana* (arousing of divine energy) the methodology of the Vedic seers is followed and adopted. Vedic seers had realized that all the deities in the cosmic life are the different aspects of the same energy. According to the need of the person involved, this *Mahāśakti* wields different modes like body, dress, ornaments, weapons, etc. So a particular type of manifestation of the existential energy is the form of deities. Radiant flames of fire, lightning, rays of the sun are all but the manifestations of *Mahāśakti*.

The one who has the earnestness and a keen desire to be one with that energy, has to invoke the Deity first with the help of mantras, and then to offer rich ghee into the sacrificial fire, as the flames are the expression of the hunger through the

tongue of a blaze So the Earthly fire, burning with gusto in a pool, is the mouth of Gods, when the homa (food offering ceremony) is over, the invoked deity is served with milk water so that the constant excitement generated by constant eating is gratified

In this state of gratification fire energy loses its destructive nature and, joined with water energy, becomes creative This is called tarpanam

पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनम् ॥ ३३ ॥

One should see at the moving wheel of time in the ever turning fifteen phases of the moon

Having completed the courses of the ritual activities through the conscious mind and merging all the modes of subjective and objective mind into one consciousness the seeker has to merge all the external homogeneous concepts of time and space too, in the same conscious energy

In this Sutra the word avalokanam is very important It means seeing through the whole time and space with a vision of totality Even if the time is changing from moment to moment, one can see its change not with a sense of shock or grief, but as a result of the movements of the fifteen digits of the moon In Tantra moon or Soma is the most creative form of the Bhagavati Lalita That is the source of life giving ambrosia Fifteen digits of the moon keep on appearing or disappearing in a fortnight But the sixteenth called Sada is visible to a Śiva-Yogi That evershining One is one with Lalita and Śiva And a yogi has to synchronize all the themes of the universe into one the source of the multiple words and has to take this time or movement as a dance of the fifteen yoginis dancing around the mother Sodasi Lalita This involves the merger of the sense of time and space into the same homogenous consciousness

एवं मुहूर्तत्रितय मुहूर्तद्वितय मुहूर्तमात्र वा भावनपरो  
जीवन्मुक्तो भवति स एव शिवयोगीति गद्यते ॥ ३४ ॥

The one who meditates like this for three two or even a single moment attains Jivanmukti and becomes Śiva yogi

In this Sutra the great significance of this meditation is brought out. This meditation strictly results into a new life and Mukti (emancipation) simultaneously. Even an iota of this flash experience of this understanding will liberate one from the Shackles of bondage created by one's own subjective psyche. It is a very deep experience. In Śrīmad Bhagwad Gita too Arjuna is assured by Kṛṣṇa in the same manner 'In this Yoga, there is no loss of attempt nor is there any adverse effect. The practice of even a little of this dharma protects one from great fear' \*

कादिमतेनान्तश्चक्रभावेना प्रतिपादिता ॥ ३५ ॥

In this Upaniṣad the Śrī Chakra meditations are in accordance with the Kādī School tradition.

The name of twelve pioneers are recorded amongst the Ancient worshippers of Śrīvidyā. Some of them are from human beings, some one are from Siddhas and some are from Gods. They are Manu, Chandra, Kubera, Lopamudrā, Manmatha (Kāma), Agastya, Nandikeśa, Surya, Viṣṇu, Skanda, Śiva and Durvasā. Each one of them has founded his own school of Śrīvidyā. Out of these the two schools of Manmatha and Agastya are very important. Because the Mantra of Manmatha school begins with the first letter ka, so this school is named as Kādī, whereas the Mantra of Agastya school begins with Ha, the letter hadī. In this Upaniṣad, the whole subject matter is placed in accordance with the Kādīvidyā consisting of fifteen letters known as Panchadaśī. To make it Ṣodaśaks harī, another Beejākshara or Secret sound is added at the end. But this secret sound is to be known only from the mouth of Some Siddha Guru.

य एव वेद सोऽयं शिरोऽधीते ॥ ३६ ॥

One who knows this Upaniṣad perfectly knows quintessence or the acme or the height of Atharvaveda.

This Bhavanopaniṣad is attributed to Atharvaveda. The Sagacity and wisdom of this Veda is undoubted. In this Veda the total wisdom of the Vedic thought and mind, right from yajur, poetr, music, magic, medicine, sciences, patriotism to

metaphysical and physical approach to life are described in such a way that it represents the consciousness of synchronization to all the views opposed to each other. The other three Vedas represent three different modes of expression with different subject matter. The poetic vision of the Rgveda, musical vision of Samaveda and Sacrificial vision of the Yajurveda stand united in Atharvaveda. This Veda captures the vision of totality in which the Divinity is merged into the earthly life. The very hymns attributed to mother Earth and Srimāta indicate the commitment to the earth impregnated with Divinity. So the basic trend of the mind of the Atharvānas and the Āngīrasas is to have a vision of the oneness of the whole universe in which our earth is central point. They refuse to accept the theory of the two separate entities like the divine and the mundane. They are two sides of the same coin. Since Upaniṣads contain the total or concluding essence of the great Vedic literature therefore this Bhavaropaniṣad is supposed to conceive the total essence of the Atharvaveda. It is the crown of the Atharvāveda.

## अथ कौलोपनिषत् Kaulopanisat

This Upaniṣad is again understood to be a part of the Atharva—consciousness. The nature of this consciousness is that 'the seen leads to the unseen'. The visible and the invisible are the two aspects of the Śakti Principle, which lead to the deeper truth on which all the worlds perfect or imperfect, heterogenous or homogenous, the subjective or the objective, are based. This short Upaniṣad reveals the way how a man initiated into Śakta Sādhana, should live and relate with the world around. The very approach of this Upaniṣad to life is known as 'Vama marga' (left oriented). It does not recommend the way which leads a person to the ideals which have lost their meaning by being reduced to a mere ritual or formal routine.

The word 'Kaula' comes from the root word 'Kula' which means the whole world is one family of the same mother principle. 'Kula' is also understood as a creative energy in the Āgama Śāstra. According to this view, the Divinity is the dharma or character of this earth. Kula is also Pṛthivī the earth—Goddess. Anything which manifests energy or helps in arousing energy, is a symbol of energy as energy can be communicated through symbols.

Before, the anonymous author of this Upaniṣad, starts his text, he has observed the tradition of 'Shānti Patha' in his own peculiar way. The purpose of Shānti patha is to attain peace and maintain peace during the study—project and not to allow the three fold forces (Physical psycho physical and spiritual) to disturb the order of life during the period of Sādhana.

ओं शन्न कौलिक शन्नो धारणो शन्नश्नुद्धि  
शन्नोऽग्नि शन्नस्तर्वे स भवत् ॥

May the Lord of Kaula-School bring us peace, may wine bring us peace may purity of senses bring us peace, may Agni (fire God) bring us peace, may all bring us peace

Kaulika is one who is a welder of Kula or Śakti principle. He is Lord Siva. Varuṇi (wine) belongs to Varuna the God of waters. In Vedic literature, Varuna is a very powerful deity, the preserver of Dharma, who rules over the oceans. In the subsequent literature Varuna rules over the western hemisphere. So west-direction is called Varuṇi. There is an interesting story about Varuṇi. In the Brahmanda Purana when the devas and daityas unhappy with their sloth or lethargy, started churning the primordial waters of the ocean the first outcome was Surabhi, the divine cow. The next outcome was Varuṇi, the intoxicated beautiful red eyed young girl named sura (Deity of wine). At first she looked at the daityas with a smile on her face. But the daityas out of their craze for pure white amṛta (nectar) rejected her and were called Asuras. The devas (gods) who took her along with them became known as Suras. Therefore, Sura or Varuṇi, the product of ocean full of the essence of medicinal herbs which were put by devas and daityas together in the ocean is a symbol of the energy harmonised (aroused). Metaphorically speaking it is the first awakening of the Kundalini-Śakti. It is an earthly fire which arose out of the churning of the Aśvini wood, which has to be transformed into Yogagni (fire of Yoga or jnana). So who so ever takes Varuṇi without understanding its secret, is overpowered by primitive animal passions and becomes an animal (pasu) not Vira or Siva.

When varuṇi the crude energy is transformed through the fifteen Samskāras into life giving 'amṛta' (nectar) it represents both the earthly and the divine life principles. It is for this reason that the author, after invoking Varuṇi for peace, invokes Suddhi (the deity of purity) the samaskara, the sacramental performances for transformation out of the all pervasive rudiment matter (Prakṛti). When the proto-atom of life is generated its purity and perfection is complete. Tamas (the blindness of the primordial matter) changes into Sattva (the pure, the weightless the transparent).

In this first peace invoking mantra, the third state of crea



tion is represented by the fire symbol of Vertical movement and evolution. At the end, the complete world order is prayed for peace, so that the aspirant may be able to meditate for the achievement of realisation. Taking from the Kaulika (Śiva) down to the cosmic order, consciousness—energy is invoked in its different forms and states to destroy the impediments which block the spiritual energy. This realisation leads to the opening of the door of Suṣumnā

नमो ब्रह्मणे नमः पृथिव्यं नमोऽद्भ्यो नमोऽनये नमो वायवे  
नमो गुरुभ्यः । त्वमेव प्रत्यक्षं संवासि त्वामेव प्रत्यक्षं ता  
वदिष्यामि ऋतं वदिष्यामि सत्यं वदिष्यामि  
तन्मामवतु तद्वक्तारमवतु अवतु माम् अवतु वक्तारम् ।  
ओं शान्तिः । शान्तिः । शान्तिः । ओ३म् ।

I bow for Brahman, I bow for earth;  
I bow for waters, I bow for Agni,  
I bow for air, I bow for the Gurus,  
(O Kaulopanīṣad), Thou art visible that  
I shall rehearse that (Tripura Sundarī) in thee  
I shall rehearse that in Rta I shall rehearse  
That in Truth, May Rta and Satya protect me,  
Protect my mentor; protect me; protect my mentor,

	Om	
Peace	Peace	Peace
	Om	

In this invocation to peace the aspirant declares his relationship with Brahman, the ultimate, the immaculate existence, awareness and bliss and also with the earth-substance, the water substance, the fire-substance, and the air; substance. All there are going to help the aspirant in his pursuit of attaining knowledge and new consciousness. The aspirant is expected to see that conscious-energy which flows in all the elements and the universal order. In this process of revelation, although the whole cosmic order is going to play a vital role of a Guru, the Supreme manifests and communicates His grace energy through His human form, accomplished (Siddha) form and Divine form.

In Tantra, the three forms of the Guru are named as Śrīguru, Paramaguru, Parameṣṭhiguru. But sometime the

Sādguru, too, is added to this list. The Sādguru is Brahman or immanent consciousness itself. So the Sādhaka's prayer for the direct supreme consciousness to flow through his tongue and mind to let the Rta—the cosmic reality, flow. To let his own experienced truth be expressed through his speech actions and to let this three fold flow of consciousness nourish and protect him. Though the author has used the word 'Vadisyami' thrice in the mantra, yet the 'Veda' (speech) being counted among Karmendriyas or motor senses, represents mind energy, vital energy (Prana) and speech in the Vedas.

The three fold afflictions of my own body mind, created by other creatures and higher deities are to be tranquilised

अथातो धर्मजिज्ञासा ॥ १ ॥

Thus arrived (when at peace with ourselves), we begin the quest for Dharma.

The Kaula—Tantra believes in practical aspect of realisation how to translate one's knowledge into actions and in his daily routine of life. Accordingly, to know all as Śiva consciousness in knowledge. A great significance is given to the manifest world which is around us. That is our reality, and we are to consider and accept it with its multitudinous life as real. Otherwise the knowledge will remain abstract, and the abstract knowledge without its application in the day to-day behaviour is a delusion. The knowledge born of the practical experience is the only liberating factor in human life. So in the present context the author means that having realized the truth or reality, one must aspire to apply that knowledge to life and keep it alive in one's consciousness.

Dharmin' is the word for the transcendental, non dual Ultimate Brahman, the weilder of his Śakti or Dharma in silence. But it is speaking through the eloquent silence and manifesting It self as an immanent energy. After being absorbed in the contemplation of the Supreme Self, one should enquire into the true nature of Dharma. It is 'his supreme Śakti', the creation oriented, energised consciousness. Kaulas, in their approach to reality, give first position to the Devi (energised—Consciousness). Śiva's role is that of the indication of the Śakti—Principle. So Śiva is the Guru Principle. Having

approached the Guru one should make inquiry into the Śakti-Principle that is Dharma

But in the Sūtra, the word Jijñāsa is not used in the sense of mere intellectual pursuit. It is a devotional awareness in which love is too deep and active. Only in that state of mind can one have the vision of a Śakta and can be one with Śakti. So the word jijñāsa represents the triangular approach to Śakti, in which devotion, understanding and active participation are essentially one and spontaneous.

ज्ञानं बुद्धिश्च ज्ञानं मोक्षैककारणम् ॥ २ ॥

*Empirical scriptural and intuitive awareness (being the forms of Śakti) is the only ground of Moksha (Emancipation)*

All the three types of knowledge are the three basic aspects of the same dharma or energy. The jivas or living beings learn to live with the help of sensual perceptions. Five senses are called devas or gods as they manifest the name and form of the objects. Perception, inference etc. are the sources of empirical knowledge or Vyavahāra jñānam. This is the first experience of the touch with jñāna Śakti or dharma. This knowledge can impart the worldly wisdom, but the things, which cannot be traced with the help of the senses can be known through the word testimony. The subjects like transcendence, Ātman, Brahman, and other imperceptible are known or introduced by the sacred words of Śruti. Śruti represents the tradition or the knowledge inherited from ancestor experts.

But both the knowledges from one's own perceptions and from the ancestors are indirect and incomplete till they are not merged into the knowledge of the self. Knowledge of the Self is the meeting point where the other forms of knowledge are transformed through jñāna Śakti (knowledge power). Jñāna-Śakti is dharma. The understanding of this dharma Śakti of Dharmī Brahman is the only way to liberation.

मोक्षस्तत्त्वात्मता सिद्धिः ॥ ३ ॥

*Moksha is the experience of All in oneself*

Moksha is an experience in which the whole strain or stress of one's motivated designs and desires is eradicated and the sense of supreme bliss, lying dormant in the unconscious psyche,

is aroused. After the explosion of this knowledge there is a perennial flowering of the consciousness in which the forces of Ānanda-Śakti are active into and the negation and affirmation are in harmony from moment to moment. The sense discriminating between animate or inanimate, for or against, disappears. Nothing remains inanimate or unconscious when the whole has merged in the self and self has emerged from the whole. So this identification of the self with the whole, sentient or insentient, is the accomplishment in Kaul marga

पञ्चविधयाः प्रपञ्चः ॥ ४ ॥

The spread of sense-cognates, (colour, taste, smell, touch, sound), constitutes the manifold of appearances

This Sūtra, emphasises that the totality of the so-called insentient world is nothing but the product (manifestation) of the consciousness. The five senses and their objects come into existence out of the will of the Para-Śakti to create or to be multiformed. Therefore, this prapanca the network of the five gross or subtle elements (like ether, air, fire, water, earth) is the expansion of the Para Citi Śakti or Dharma

There is an interesting allegory about the origin of the senses and gross elements in the Upanisads. He, the consciousness, was afraid of his loneliness. To overcome his loneliness, He created a couple (male female) out of Himself (That is why even today the male and female are afraid of being alone and) are in need of love of the other. Then He created all the gross and subtle elements out of Himself. So this object world is nothing but the expansion of five fold Śakti-Principle.

तेषां ज्ञानिस्वरूपाः ॥ ५ ॥

All these are imbued with consciousness

The Sense-objects are experienced by the Jīvas (Creatures). The great scholar of Tantra, Bhāskara Rai, explains the word Jñānī as one who knows and breathes simultaneously. Etymologically speaking, the root 'Jñā' means to know and the root 'āna' means to breath. So all the living beings and enjoyers along with the objects of their enjoyment are not different from the conscious energy. Their essence is the same.

Though Hindu Tantra, due to its association with the Samkya accepts thirty six tattvas (sentient and insentient) in all yet its great contribution is to infuse tattvas and human life with the divine and vice versa

योगो मोक्षः ॥ ६ ॥

Yoga (oneness with that) is Moksha

Yoga the state of cessation or inhibition of the modifications of the mind is to be and to see oneself as the integral consciousness as the ground of moksha. The realization and recapitulation of one's own existence and essence always results into Ānanda (Bliss). But both yoga and moksha are nothing but pure consciousness.

अधर्मकारणाज्ञानमेव ज्ञानम् ॥ ७ ॥

The non acceptance of the attributeless (Brahman) as the ground of all being is jñāna (the true knowledge)

The Advaitins hold that the primordial ignorance about the attributeless (Brahman) is māyā or avidyā. However, according to the kaula view, attributes (dharma) are an integral part of consciousness. Therefore, nothing can be regarded as non-conscious. Consciousness is capable of producing or creating whatever it wills<sup>1</sup>. Therefore each and every manifestation (dharma of conscious energy (Śakti)) is nothing but consciousness. Īvara is the Manifest manifestation of the Mahāśakti.

In the process of the manifestation of Mahāśakti (Dharma) rulers and the ruled are also created. Īvara is a symbol of ruling energy and this ruling form, too, is a form of consciousness. So Īvara is nothing other than Śakti.

अनित्यं नित्यम् ॥ ८ ॥

The ephemeral is the eternal

Almost all the systems of philosophy employ the categories of appearance and reality, ignorance and true knowledge, existence and non existence, light and darkness. In doing so, they first posit a conflict as their basic assumption if to start with division of concepts and categories. But in the Kaula school, the whole thing is looked at from the opposite angle

That is, why the Kaula Marga is also called Vama Marga (a left oriented way of approaching reality) A Śakta would start with the firm conviction that though all the constituent parts of the creation disappear yet they are never destroyed. They are the modes of the eternal Śakti principle. Their ephemerality is the glowing figures or posturs of Śakti.

अज्ञानं ज्ञानम् ॥ ९ ॥

Nescience as the form of Śakti is knowledge

In the light of the above mentioned all embracing point of view of life, this Sutra maintains that ignorance as a state of mind is another form of awareness. It can also be expressed by saying that the real knower is the person who does not claim himself to be a knower of any knowledge. In this context the word 'innocence' can do better than the word 'ignorance', for Ajnanam. This would make innocence as a significant Virtue on the part of the seeker.

अधर्म एव धर्म ॥ १० ॥

Śakti itself is Brahman

The word 'adharma' is used in the sense of attributeless (nirguna) unmanifest Brahman. The 'dharma' (the creative principle of conscious energy) is free from all mental negative or positive rules and regulations. Therefore it is not different from its base Brahman who is completely free from the conceptions of morality or immorality.

एव मोक्ष ॥ ११ ॥

Knowing this is Moksha

The understanding of the fusion of all the opposites of contradictory notions in the same Śakti principle culminates in liberation. But Bhaskara Rai interprets this Sutra as This is the only way to Moksha.

पञ्चबन्धा ज्ञानस्वरूपा ॥ १२ ॥

Five bonds are nothing but the forms of the conscious energy

Knowledge is characterised by five bonds. A Vedantist may interpret these five bonds as the five obstructions generated by five sense organs in contact with the sense objects. But in the context of Tantra these five types of sensations are the spontaneous outcome of the Chitta śakti. So here, the five bonds are

- 1 To know oneself as one's self consciousness
- 2 To know self as non self
- 3 To know all the living beings as entities different from one other
- 4 To know living beings (jivas) as separate from Īsvara
- 5 To know the living beings as different from consciousness

These five bonds are the five fold sport of the ever free Chiti Śakti (consciousness)

पिण्डाञ्जननम् ॥ १३ ॥

This amalgam (of the five bonds) is the cause of origin of all creation

'Pinda' is a word used for individual body, or structure, caught in the trap of origination and decay. To the ignorants, pinda is a source of pleasure and pain. But if this body (pinda) is a product of five fold play or sport of consciousness then one can well understand the secret of origin and growth and can enjoy the whole sport of creativity

तत्रैव मोक्ष ॥ १४ ॥

This amalgam comprises Moksha

In Tantra Sadhana, human body has a very important role. This body is the amalgam of all the Tattvas. Anything which exists in the universe is available here but in the micro cosmic form. So it is a temple or an abode where gods reside. To condemn this body (as neophyte Vedāntists do) is just condemning one's own existence or Brahman. Therefore the way to liberation requires an understanding of the framework of this body in accordance with the Kaul Tantra. This body, a lump

of so many tattvas, is the means to Moksha or self recapitulation

एतज्ज्ञानम् ॥ १५ ॥

This is the quintessence of jnanam (knowledge)

The real knowledge is only that which breaks all the shackles physical or psychological, for ever with one stroke. Tantra says that all other worldly sciences are just like harlots, who just attract the people but do not or can not stay together for long. But this Sambhavi is the only Vidya (knowledge) which like a devoted wife serves, nourishes, protects and ultimately leads a man to Moksha. The reason is simple, this Vidya straightway kindles the light of one's own existence as it speaks only about the self.

सर्वेन्द्रियाणां नयन प्रधानम् ॥ १६ ॥

All the senses are to be led to the primal consciousness

The path of this self knowledge is so great that one may tread it from any angle, one would definitely reach the goal, the centre of the whole one's own self. In this inductive way, all the external or centrifugal movements of the mind and the senses are changed into centripetal movements as the emphasis is on transforming the whole activity, may it be extrinsic or intrinsic. The Central point is the Chief deity, the cosmic consciousness or cosmic energy. So this Sutra directs us to the dictum of the Upanisad 'Sarvam Khalvidam Brahman' (This all is Brahman)

धर्मविरुद्धा. कार्या ॥ १७ ॥

One's acts should be unconventional

Having realised the great way, one's desires and motivations are thoroughly changed. This transmutation is certainly going to affect his total activity of living and acting. One should not feel bound to the ethical codes belonging to scriptures, masters, or tradition as one's life has become the perfect manifestation of the Truth. So the worldly ways or a pragmatic view of life cannot direct him or lead him. The whole thing becomes irrelevant for the person, who has dropped all his conflicts,



motivations and attitudes. With the fresh and spontaneous approach to Reality one's actions are supposed to be totally in the opposite direction of the conventional way of living.

धर्मविहिता न कार्या ॥ १८ ॥

One should not execute the conventional mores

Here word 'dharma' has been used in a different sense. Dharma is not a Sakti Principle here but a routine way of living without having any inner agility or spurt. Moreover most of the norms of the society or family are made on the basis of compromises with the situations arising from time to time in order to meet one's petty ends. So here when the man is going to travel on the great way, he must not follow those petty principles as they create hurdles in the spiritual growth of the seeker. He should follow the dharma which as directly comes to him through his living contact with the Sakti-Principle.

Having been initiated into the internal realization of Sakti-Principle, one is not bound to follow the peripheral formalities in the name of dharma.

सर्वे शम्भवीरूपम् ॥ १९ ॥

All these are variant forms of Sakti of Sambhu

One must not be extremist or cynical in any approach. Appreciation, condemnation, or any sort of criticism would harm the interest of the seeker since the whole is the form of Sambhu Stri (the wife of Siva) the aspirant must realize his self as one with the whole and the Sakti. He should not perform any action for the gratification of his personal attainments. His own needs and personal interests are not at the higher level of the world order.

आम्नाया न विद्यन्ते ॥ २० ॥

For such a one no scriptures hold good

When one is in touch with the reality nothing remains to be revealed through scriptures. One's attachment with any particular book, knowledge or any school of thought can destroy the corresponding hyper sensitivity.

'Āmnāya' is a word used for the Vedic text by Yāska, a great Vedic etymologist. But in the Tantra 'Āmnāya' is used purely in the sense of a particular school of knowledge. There are four amnayas in the four directions East, West, North and South. But the fifth amnāya belongs to Siva that is above all in the centre of the space called Urdhvamnaya. But the Sadhaka, who has embraced the whole as a manifest or unmanifest energy of consciousness has nothing to do with his identification with any kind of school, scripture, sciences, art and literature.

गुरुरेक ॥ २१ ॥

There is only one Guru for the aspirant.

While travelling on the Great way, one encounters innumerable problems. They are created sometimes by one's own remnant part of actions of previous birth or some times they can be the result of the actions of this birth. In the Upanisadic expression, one is bound with the ropes of one's own actions. The knot is made in the heart, one does not know how to unbound it. Siva Sutra (2.6) says, Guru is the only means to open that knot or to guide the disciple to choose his own single way amidst the confusing noise of the other myriad ways. So in Tantra the seat of the Guru is always in the top centre of the body of the aspirant. The famous remark "Gurum Sīrasī Samchintya" indicates that one must meditate upon the Guru in the head. From there the revelation comes to the heart. So Guru is nothing but an illuminating form of the Sakti Principle to help the aspirant find his grace.

However, for a beginner craving for knowledge, Tantra sometimes recommends "Like the bee, avid of honey dew, moving from flower to flower, the seeker, fond of knowledge, should go from teacher to teacher."

But for a serious seeker, the choice is made only once in life. Parasurāma Kalpasūtra advises 'Eka Gurūpīṣṭi' which means 'Report to one Guru'. Guru is not something like a guide, master, or mere instructor; he is one with the soul of the seeker. Siva addressing Devī in Kulīrṇava Tantra explains, "Because of one's sinful psyche, the Guru is looked upon as an ordinary man by the seeker. But the worthy seeker always

looks upon the Guru as a Siva Him self<sup>6</sup> ' So great an emphasis is put on sticking to one Guru particularly when one has found a Kula Guru (Sakti as a Guru) One must not hanker after other scholastic Gurus But a state comes when each particle of this world appears before the seeker as Guru Hence it is said 'Kaulike Gurave nantah' i.e. there can be innumerable Gurus in the Kaulika system

सर्वव्यताबुद्धिमन्ते ॥ २२ ॥

In the end such an aspirant achieves a non dualistic vision

A Kaulika is he who has full faith in Kula principle All the sentient and insentient—beings belong to the same family or tribe of the Mother So each and every aspect of the creation represents one and the same consciousness To have this vision of totality the way of right understanding is also suggested in the Bhagwadgita O Arjuna the resolute and steady mind takes a firm decision and sees unity where as the infirm minds are torn between innumerable decisions and lost in diversity Hence the result of this Kaula dṛṣṭi is to have a homogenous view of life in which all plurality and duality merge or are synchronized in a single thread of non duality

आमन्त्रसिद्धे ॥ २३ ॥

Prior to accomplishment of the mantra vision, observance of discipline or Sadhana is indispensable, one must follow the instructions given above in the Sutras The Seeker must have a kind of certitude which may help him to attain a perfect psyche through which he can have the vision of totality of his being and the universe Just to avoid a premature experience or the fallacies of the experiences the author emphasizes Mantra Siddhi for the seeker Mantra means a mind devoid of neurosis and psychosis A simple and clear mind is Mantra the locus of Tantra Sadhana

मदादिस्त्याज्य ॥ २४ ॥

Intoxicants and dissipation of the mind are forbidden

'Mada' is a word used in Sanskrit for intoxication, passion, arrogance, pride, a fluid substance which oozes out from the

temple of a passionate male elephant. The concept of a Yogin in Patanjali Yoga, and the ideal of *Sthita Prajna* (accomplished man) in Bhagwad Gita are the superb examples of the perfect and balanced psyche which mark the presence of divinity. If the use or abuse of the intoxicants, and the resultants of the intoxicative like sexuality, avarice, anger, infatuation, keep affecting the psyche, the whole effort is lost.

Some how, it may seem odd that while the seeker is initiated with a drink of wine, another is advocating prohibition. True, there is a provision for drinking wine, but not to please one's animal sense. And even if animal is given its due share, that is also with a view to opening or purifying the animal instinct. In this act the psyche of the aspirant works in a two-fold manner. One is the conscious Guru psyche and the other is the animal psyche which is to be transformed. To arouse one's dormant energy one may use any intoxicants but with great care or with the advice of one's Guru. Otherwise these drinks will leave one in a forest of dullness degrading him from ordinary man to animal level. Therefore in Kaula school *Pasupāna* (to drink, to satisfy one's animal passion) is condemned and *Virapanam* (to use wine as a helper in awakening one's dormant energy) is recommended for the middle level *Sadhaka*. At the supreme level, these helpers or crutches are to be dropped.

प्राक्त्यं न कुर्यात् ॥ २५ ॥

The aspirant is not to disclose his esoteric *Sadhana*.

While treading on the Great path, one shall have to control the urge to exhibit the attainments for establishing supremacy over others. He should refrain from indulging in publicity and propaganda. If the energy is exposed for the gratification of such evil desires, the sensitive energy must disappear, and the doors of perception can be closed for ever.

*Sādhana* in Tantra is something like welding and gathering spiritual energy from within in silence, like a seed lying under the soil. Before it sprouts, a kind of fire energy destroys its restrictions or inertia, and it simultaneously ejects and stimulates the creative energy to manifest. But in the whole procedure, we are cautioned not to expose or disturb the work-

ing of energy in the roots So, Tantra the root knowledge of the whole is not to be exposed at any cost at any level during Sādhana

न कुर्यात्पशु सम्भाषणम् ॥ २६ ॥

He is not to communicate with the beastly men

A person who does not respond to any kind of spiritual awareness is a Paśu (animal) If a Guru of an aspirant imparts or shares his experiences with a person who is self centred, lustful or crazy, he shall have to suffer a shock regarding his failure to communicate and the misuse of his energy Animal persons are to be kept away in the highly sensitive sport of devotion love and understanding Any outsider's undesired entrance can destroy the whole Sadhana It may be some external or internal physical or psychological interruption which is extremely dangerous when the seeker and the ultimate reality are face to face

अन्यायो न्याय ॥ २७ ॥

Dropping of argument is the sign of certainty

In the six systems of Indian thought Nyaya Shastra is one of the most significant schools in which the Science of thoughts, sensations logical entities, means of knowledge, argumentations is described in detail Through intellectual and linguistic exercises a student of Nyaya has to learn how to substantiate his arguments to develop higher and intellectual capacity to protect his own doctrine and arguments The word Nyāya in an ordinary sense, is also for justice So a Naiyayaka would fight for justice to get his due and would use all the weapons of his argument without any hesitation

In the present context a student of Kaul Tantra is advised not to indulge in any kind of polemics for self protection or demolishing of other's arguments If somebody, well versed in logic or philosophy, attacks a Kaula with arguments and criticism a Kaula must not resent or start a counter attack to get justice He is to remain indifferent and independent in such cases To maintain his own convictions he is not to behave like a debater Argument represents a movement of thought and that

has no meaning at all in the field of experience of one's own intrinsic life. Upanishads had already declared the futility of the false intellectual hair splitting

न गणयेत्कमपि ॥ २८ ॥

He should be impervious to all influences

Once one begins to respond to the arguments in favour or against, the vicious circle of mental conflicts arises and destroys the whole experience which one has achieved after crossing the barrier of one's ego. The ego is always involved in enjoying and doing all kinds of activities. So after having made the choice of one's own way, with great care and austerity, there is no gain in falling prey to irrelevant things. A Kaula is so much grounded in the self-realisation or Sakti—experience that he cares a fig for any thought or a school of thought. He should be confident of his own living and should ignore any other way of life.

आत्मरहस्यं न वदेत् ॥ २९ ॥

He is not to publicise or preach the secret of his self-realisation

In Tantra a lot has been said to the others, regarding the imparting of one's experience of the self to the others. It is such a sensitive issue that the unfoldment of one's experience before a person, incapable of responding to the feelings, having no serious inquiry for truth, a crooked mind can bring worst possible results. In this regard Yaska muni quotes a mantra from the Rgveda "once the Goddess Knowledge went to a Brahmin and requested him not to share her with any person or disciple, who is jealous, crooked and has no control over his passions. Only under such condition can she fructify or prove virile." In Āgam Sastra, Siva, too, warns Sakti that this knowledge is to be treated as the highest secret.\* Shrimad Bhagavadgita talks of it as a secret of the secrets.\*

शिष्याय वदेत् ॥ ३० ॥

He should reveal it to the disciple though

The ideal concept of disciple is found in the Āgama and

Bhagvad Gita Siva himself is the Guru, the teacher and the Śakti his spouse is the disciple who has identified herself completely with Śiva. She through her austerity has become herself Śiva. So Guru and Sisya become two aspects of the same psyche. In that case the revelation is spontaneous and fruitful.

अन्तः शिवो बहिःशैव लोकेवैष्णवः ॥ ३१ ॥

In his inner self a Sakta, in his outer form a Saiva, he is in social intercourse a vaiṣṇava.

It does not mean that a Kaula should practise a triple personality. That can create a deep conflict and hypocrisy in his life. Usually people do understand a Kaula as a left-oriented hypocrite. Bhaskar Rai, the great commentator on a Tantra, explains that this Sutra instructs a Kaula not to divulge his identity because one is often misunderstood by others. The moment one expresses one's views of reality in a positive or a negative manner, the thoughts in favour or against do arise in the psyche of friends and foes also. So one should live in utter silence. But some times even silence is more expressive. Jain Muni Mahavira and some other Munis, while deeply immersed in their intrinsic experience, in a state of complete silence, were tortured and killed. Vedic sage Dadhyan—Atharva was killed by Indra because he discriminated against Indra while busy in giving discourses to Aśvini Kumaras and others. So a Kaula is not to follow or pose any ethics and austerity. He should live like an ordinary man, undecipherable, just like Lord Kṛṣṇa whose true nature was not even known to his close friends and foes.

It is more plausible that this Sutra explains a unique vision of synthesising unific homogeneity of the Tantrika view. A Kaula is supposed to extract or drop the contradictions of the three main views of life, like a Śākta, Saiva and Vaiṣṇava. All the three views are like the three aspects of the Brahman of Upaniṣads: Sat, Cit and Ānanda. So life of a Kaula is an example of an amalgam of love, knowledge and action. Śakti, Siva and Viṣṇu merge in him as one whole, the centre of conscious, auspicious, and compassionate energy.

## अयमेवाचार ॥ ३२ ॥

All these constitute his mode of conduct

Sri Bhaskar Rai says that to live in a state of non-identification or concealment is the only code of conduct for a Kaula. Therefore, he is not going to waste his vision in the jumble of Tāntrika manuals. His point of view is not that of a scripture of knowledge, devotion or action. The whole thought of a Kaula is to be translated into action. So the practice of the above-mentioned Sūtras in the perspective of one's own life is the ethics of Kaula. One must not understand the word 'achāra' for simple morality or any kind of rules and regulations.

## आत्मज्ञानान्मोक्ष ॥ ३३ ॥

Self realization alone is Moksha

Ātman is a dynamic principle of ever expanding consciousness. It is derived from the root word 'at' meaning uninterrupted continuous progressive movement and the suffix is 'manin'.

The total tone of Isopaniṣad describes only this aspect of the Ātman. "It is faster than the mind. It outstrips all that runs. It enables the cosmic energy to sustain the actions of the animate world."<sup>11</sup> In the 8th Mantra, the Upaniṣad says 'He, the self-existent, is every where—without a body, without muscles, and without the taint of sin, radiant whole and pure, seeking all and encompassing all.'<sup>12</sup> Hence to be aware of this self-existence at the level of actuality, reality and truth is atmajñānam or self realization. And that realization is a key to moksha or is Moksha.

Here is a difference of opinion between the Advaita Vedāntin and the Kaula. A Vedāntin must emphasize the motionless and immutable aspect of Ātman, whereas Kaula's stress is on the dynamic and active aspect of Ātman.

## लोकान् न निन्द्यात् ॥ ३४ ॥

One is not to condemn other systems and beliefs

'Loka' is a word for manifestation. The whole manifest or unmanifest creation belongs to the Śakti principle. Therefore



all the living and non living beings are but the form of one's own existence. So the faulty criticism of the subject or the object world can create an unnecessary and unhealthy conflict or struggle.

Bhaskar Rai's interpretation of this Sutra is more conventional. He thinks that a Kaula is not supposed or expected to disclose his experiential knowledge to anyone. Therefore there is no fun criticising or condemning other thoughts. By doing that one will only frustrate the followers of other schools or Gurus. So nothing positive or concrete can be achieved by a Kaula.

इत्यध्यात्मम् ॥ ३५ ॥

This is the absolute

The word 'Adhyatman' comes from the prefix 'Adhi' (which means over) and the noun 'Ātman' (self). The word 'Adhyatman' has been rendered appropriately by Ralph Waldo Emerson as over Soul. In the context of Śrīmad Bhagwad Gita for a kaula the whole spirit of the above mentioned Sutras is the ultimate in self realization. This Sutra is typical in accordance with the Upanisadic style. Almost all the Upanisads in their exposition of the self knowledge describe the three grades of the three fold existence as 'Adhibhutam (beyond over mundane), Adhidaivatam (beyond over psyche or beyond over deities) and Adhyatman (or beyond over soul). Adhyatma is the crux of the whole existence where all the names and forms are merged and synchronized.

After having the realization of the Ultimate, the author hints at the Great way of the life of a Kaula in six Sutras.

व्रत न चरेत् ॥ ३६ ॥

He is not bound by any commitment.

He should feel free from attachments to any set beliefs. Vrata is a pledge or vow taken to do or not to do some personal and social duties. One is always worried about carrying out or fulfilling one's pledge or violation of the pledge. For a man liberated like a Kaula, there is no need to follow any such line or action which leads to bondage in the name of Dharma, Artha, Kama and Moksha.

न तिष्ठेन्नियमेन ॥ ३७ ॥

He should not hold fast to any code

Code is a symbol of the others' administration and domination. The man, who is living in the dominion of self administration or Svrajya, should not care for any imposed rules and regulations—set for him by some Guru, scripture or society.

नियमान्न मोक्ष ॥ ३८ ॥

No code leads to Moksha

The basic idea or the spirit of a code is binding. Therefore, it cannot co-exist with the experience of total freedom. As they are opposed to each other, in their spirit they should not be confused with each other.

कौलप्रतिष्ठा न कुर्यात् ॥ ३९ ॥

Kaula should not found any institution

If some Kaula is a great scholar or highly advanced in spiritual attainments and he wants to establish his academy for the advancement of the study of his school of thought he is certainly a wrong man, because establishment of institution for any spiritual science is practically and virtually a way of propagating *nescience*. This knowledge is to be imparted to one, who is in the personal contact of a Kaula Guru and can be initiated by the master at the personal level directly. For that, no institution or academy is needed. This great secret and sacred knowledge is not to be sold like the other commodities in the market. All the Upanisads, Śrīmad Bhagwad Gita and the Tantra declare the great secrecy of this esoteric self knowledge. They caution the Ācharyas of this Vidyā to share this knowledge only with a person who has fully prepared his psyche to face the truth or who have purified all the cakras or delicate centres of the body through the fire of austerity in the form of awareness. A person, without the fire of his awakened soul or keen inquiry is subject to fall in the way and may create unnecessary conflicts for himself.

सर्वसमो भवेत् ॥ ४० ॥

He should be the same with all

When a Kaula attains this all embracing homogenous vision his life becomes a living example of Kaula dṛṣṭi. Animate or inanimate world is transformed into a conscious energy. So all the conceptions of caste, creed, good, bad, saint, sinner are metamorphosed into his own existence.

स मुक्तो भवति ॥ ४१ ॥

And (then with one leap) he becomes Mukta

पठेदेतानि सूत्राणि प्रातस्तथाय देशिकः ।  
आज्ञासिद्धिर्भवेत्तस्य इत्याज्ञा पारमेश्वरी ॥ ४२ ॥

The aspirant or the Guru who rehearses these Sutras every early morning, attains accomplishment of his earnest inquiry. This is Lord Siva's command.

In this concluding verse, the word 'Patha' represents 'Svādhyaya Vidhi' of the Vedic seers. According to that Vidhi or method one has to centralize all his Studies and divert all his attractions toward the 'Sva' which means self. 'Path' does not mean mere reading in routine or daily exercise. It includes the awareness or realization of the self. Even in the ritual part of the Vedas, self is the locus of all the Yajñas and actions.

'Deshika' is a person who is quite senior and advanced in his learning yet has to attain Sivahood. So he is not the final authority on the subject. But his grasp of the subject is very keen.

'Ajā Siddhi' does not encourage the aspirant to order or behave like a ruler king or administrator (or Indra). It is ruling others through the mind or love. Śiva Guru never dictates terms to his disciples. Disciples follow his each and every wish at their own. No body in the world can disobey him because he has lost his all personal ego. So Siva Yogi has nothing to get from any one. All the sentient and insentients follow him without his order. That is a state of Ajā Siddhi in Tantra.

यश्चाचारविहीनोऽपि योवा पूजा न कुर्वते ।  
यदि ज्येष्ठ न मन्येत नन्दते नन्दने दने ॥ ४३ ॥

A person, the Aspirant, even though he does not follow the

Kaula codes and modes of worship, and even though he does not consider Kaula faith supreme, does enjoy the heavenly pleasure in Nandana Gardens of heaven (Svarga) provided has passed through the Greatway.

That is the minimum achievement of the regular reader of these Sūtras.

# Tantra

## AN ETYMOLOGICAL & PHILOSOPHICAL INTERPRETATION

Interest in Indian Spiritual tradition has evoked intriguing responses in India and in the West. The different systems of Indian thought i.e. Nyaya, Vaisheshika, Yoga, Sankhya, Vedānta, Mimamsa, Jain and Bauddha have led the Western mind to discover bewildering range of contradictions within the systems of Hindu thought and vis a vis each other. People in the West as well as in India have been driven to discovering clues to riddling contradictions in Tantra. Tantra has often been misunderstood as a mere cult of spirituality or some times, it has been considered an appendage to various systems of thought. What is Tantra in fact has not been understood despite the upsurge of current fad about it.

Although Tantra is and has been one of the main currents of Indian thought it has not as yet received adequate critical attention. There are specific reasons for this. Tantra is not an independent philosophical system rather, it expounds and elucidates other systems, i.e., Jainism, Buddhism, Vaishnavism, etc. Since Tantra has been regarded as mediating system, it has not been understood in its own right.

It explicates in terms of practical experience the relevance of these systems. As Tantra primarily concerned itself with practical lived experience, the perversions of common people were projected into Tantra. It was condemned as an obscene and execrable system. It is an established historical fact that in mediaeval times the votaries of Siddhas and Nathās did misuse tantra to exert their influence on everyday living of the community.

A proper evolution of Tantra literature in scientific terms will make it clear that Tantra can claim for itself an indepen-

dent identity as one of the systems of Indian thought. If we classify systems of Indian thought, Tantra represents the school of Realism, whereas other systems can be placed under the category of Idealism. It is imperative to repudiate the misconceived traditional classification of Indian thought into theistic and atheistic systems, and instead, examine and discuss these systems in terms of Idealism and Realism.

At the outset we should take the term 'spiritual' (*adhyātmika*) as the nucleus of Indian thought where both the ideal and the real coalesce. The basis of Indian life has been a belief in spiritualism. But as Gita<sup>1</sup> puts it, *Svabhāva* is the spiritual, that is, *Svabhāv* is thingness, is the objective reality.<sup>2</sup> Kaviraj Gopi Nath has explicated *Svabhāva* vād in his book 'Aspects of Indian Thought'. He says "Under the name of *Svabhāvāvad* we may comprise almost all those modes of thinking which deny the principle of causality, more particularly efficient cause and assert the supremacy of the inherent or immanent nature of a thing. From what we have seen of *Svabhāvavāda* we can well understand that it is a doctrine of unmitigated automatism, in the sense that all movements within the organism and outside it, are held to proceed from the inherent necessity of the body rather than from an extrinsic principle of efficiency such as personal Will or *Adrsta*."<sup>3</sup>

Jainism, Buddhism and the six systems of Indian philosophy can be termed spiritual. Chaarvaak system which later on became exclusively discursive and materialistic fell outside the sphere of the spiritual and therefore, could not flourish in this country. But the question arises whether there is available in Indian thought such a comprehensive form of 'the spiritual' in which both the realistic and idealistic modes of thinking can be harmonised.

The definition of the spiritual as *Svabhāva* is in complete accord with its etymological sense. In this context it will be worthwhile to examine the definition given by Puruṣottamāchārya, the noted exponent of pure Non dualism. He affirms that *Svabhāva* is the prime cause of ontological change, and the Will of God by virtue of its being the root cause of change is *Svabhāva*.<sup>4</sup> This Will is manifest and objective as it is supra-sensible and beyond perception. According to Shaakta texts

this Will has been designated as Shakti potential And Shakti is that which can transmute thought into energy and energy into thought Because of this entelechy the atoms or subtle forms of the five elements manifest themselves in gross form, resulting in the creation of the world The old Sanskrit lexicographers while attempting an etymological elucidation of the term the spiritual have defined it as, 'Self allied' or grounded in Self' that which is grounded in body, senses and Self or Brahman<sup>4</sup> They have made it clear that neither self in itself nor gross elements alone constitute the spiritual, in fact it is an amalgam of the two Brihadaraanyakopanishad<sup>5</sup> in the Sub Chapter on Praan has defined self as the subtle inner reality (अन्तरात्मिनः) while in sub chapter on the body it has described the manifest world as grounded in self' (Adhyātmika) One must rid of the illusion that the spiritual connotes only the abstract reality The spiritual is the very basis of this world—its isness, is the matter spirit complex This is an organic whole and not a mere blend of the two

Through vagaries of usage the word spiritual is losing its original meaning and significance Originally, the word (spiritual) had been so profoundly used that it implied and comprehended both the gnostic and the intellectual approaches Achārya Shankar<sup>7</sup> in differentiating Kaal and Svabhav maintains 'Kaal is that which causes changes in form (of the manifest) and Svabhav is that which upholds the thingness of things' If we consider this claim of Shankar in the light of Gita's elucidation of Svabhāv, we cannot but conclude that the spiritual which is the ground and controller of the manifold forms is bipolar Through the medium of Yantras elucidating the bipolar nature of the Bindu and the consequent expansion of the objective world around, the Tantra has claimed it to be chitshakti It is likened to the spider perched in the centre of its web in that it comprehends both spirit and matter Seen in this light, the oft repeated charge that the spiritual signifies withdrawal escapism and fatalism sounds as false as it is misconceived To arrive at a total comprehension of Indian thought we must not attempt a uni-dimensional approach and lay over-emphasis in the traditional manner, on 'the spiritual' to the exclusion and deprecation of the objective and the mundane, or

like the west oriented neophyte, despair of the spiritual and be cynical about it. Writings of Arthur Avalon and Kaviraj Gopi Nath and other minor commentators are only exploratory in character but they can be used in establishing Tantra as an independent school of thought in its own right.

Whatever newfangled associations the word Tantra has acquired need to be examined through a probe into the origin and evolution of its meaning. We are so accustomed to the Western catagories of thought that we do not care to explore the cultural milieu in which our speculative mind functioned. Here is an attempt to unfold the significance of Tantra as an expression of Indian culture Psyche. It is presumed in the following analysis that the Word is an emblem of consciousness of a culture, it cry tallizes into language the working of social, psychological historical and spiritual awareness. In order to understand what Tantra is one has to investigate the etymology of the word. Etymological analysis of Tantra is the only way to discover its significance and to arrive at an objective and balanced understanding.

The Tantric etymology explains the meaning of the word 'Tantra' in various ways and without jumping to conclude with finality the meaning of the word, a serious effort has been made to arrive at its basic significance.

In Yajurveda the sun god is designated by the word "Tant-rayee"<sup>9</sup> 'Tantrayee, as interpreted by Ramanuja<sup>10</sup> is compounded of words, tantra and ayee, tantra means kal-chakra and ayee means 'in motion'. In the post vedic Yamal texts, while expounding Reality in terms of Mother principle the word 'tantra' has been used as a polyvalent term. "Mother goddess is the creator of tantra, is worshipped through tantra, is the lord of tantra, is the ultimate goal of tantra, is the knower of tantra, the end of tantra sādhanā, actually she is tantra herself"<sup>11</sup>

In the Brahmanas and the Upanishads also the tāntric methodology can be traced in its seed form. Tāntric sādhanā is amply reflected in the rituals of sun worship and in the philosophical tenets of Vāk Devī (goddess of speech). In the latter day Tantra the sun appears in the form of 'Bindu' and Vāk Devī in the form of Triangle<sup>12</sup>. In Chhandogyaopaniṣad in



accordance with Tantric methodology the sun has been regarded as the Absolute Bindu and it has been claimed that the sun is Divine Honey, stratosphere is the slanting pole on which is hung Divine Honey, space is his hive, and rays are his children<sup>12</sup>

Tracing the origin of the word Tantra, the Sanskrit Grammarians explain how this word has its root in 'Tan' meaning 'expand',<sup>14</sup> and with the addition of a suffix 'tra' meaning 'protect' it becomes Tantra, or has its root in 'Tatri', which means to hold (support) a clan, to which is added the suffix 'ghañ' This postulate of the grammarians is not without substance but it need to be amplified Because the word is dynamic and acquires new associations with the passage of time, if analysed accurately it evidences quite a few historical changes If we associate 'Tantra' with 'tan', it will definitely mean the manifold expansion of reality and explain this process of creation It seems that the Indian mind's preoccupation with the concept of Māya has a deep rooted relation with this word The word 'tantu' (meaning thread) with its root 'tan' came to be used for philosophical argument in vedic times, As Rigveda bears witness the explorative attempt to perceive the thread of 'Rt',<sup>15</sup> the cosmic reality has begun Does this Vedic saying imply that reality and its expansion are by no means two distinct entities (as is commonly supposed)? Likewise, the word tantu (thread) has been used to designate the progeny of men In Taittiriyaopaniṣad,<sup>16</sup> the Rishi advises his disciple not to break the thread (tantu) of progeny Perhaps 'this' is no illusion because tantu is but the expansion of Reality and Reality is only a contraction of 'tantu' (manifold form) Advait Vedānta has tried to specify the relation between the two but because of over metaphysicalising it has become unintelligible And the latter day Vedānta began to equate 'tantu' with māya or unreality And Reality that is in itself a gestaltan whole, indivisible, non dual now appeared fragmented To resolve this enigma, Vedānta resorted to sophisticated logical constructs and arguments Similarly Nāṣḍiya Hymn relates "A slanting beam shot through the limitless vast"<sup>17</sup> This beam was but tantu of Reality However, it became an enigma for the Indian philosophers And for centuries the Indian mind has been busy

working out the relation between tantu and tantra Tearing themselves free from metaphysical logomachies of the Vedantists the Tantric acharyas adopting an experiential approach tried to find a tenable explanation and a lasting solution This Tāntric vision exercised such a profound influence on the Indian thinkers that even the Advait Vadantists and neo-Buddhists upheld Tantra as efficacious in experiential living, while in theory and ideology, they still affirmed the concept of maya as inviolable The result was that the cleavage between theory and practice continued to widen Consequently, the robust Indian culture became devitalised and decadent.

Tantra has tried hard to mend this cleavage by building bridges between Dharma Artha Kaama and Moksha but with the passage of time it also fell prey to many misgivings and delusions In fact, Tantra gave a new direction to Indians by stressing oneness of the external and inner reality It forged a new way of emphasizing the outer reality only to prompt them to turn inward ultimately <sup>8</sup> Involved in metaphysical politics the idealists misconstrued Tantra's emphasis on living experience and made it out to appear as a repudiation of ultimate Reality and succeeded to an extent in bringing Tantra into disrepute Tantra which in the beginning was an attempt to comprehend the totality of human existence (body mind matter spirit) because of social ostracization fell a prey to perverse individual aberrations In the elite society Tantra was looked down upon and subsequently, it acquired many perverse associations However, it could not blunt its fundamental vision Since Tantra was close to life principle inspite of neglect and ostracization it did not die out On the contrary, outstripping the varied and vast expanse of Vedic literature and uncritical condemnation, it spurted forth in faiths like Buddhism, Jainism, Mahachina, Saiva, Shākta, Vaishnava etc The reason being that, though it subscribed to the concept of oneness of Reality, it lay more emphasis on the manifold form of Reality That is why, those who knew Tantra defined it thus "What releases vibrations of manifold meanings when intoned once, is Tantra"<sup>9</sup> Because of its stress on the manifold forms and meanings it came close to the pluralistic system of Vaisheshik, and because of its affirmation of the oneness of Reality it drew affinity with Vedantic

thought as well. Thus Tantra became a bridge between the two opposed systems of viewing Reality. No wonder, both dualism and non dualism can count among its adherents many celebrated Tantrikas.

Verily the Real in order to realize its potential accomplishes evolution of the manifold forms. And as Tantra affirms change in reality is not its extinction rather that is its basic character which constitutes its fullness. The tantra tanu whole is the innate condition of Reality and one can realize it through self-surrender experientially and not via logical analysis. When we view the sun and its rays in terms of differentiated relationship and not as one reality, we shall perforce exercise our intellect to establish such relationship. Thus Tantra equipoises the subjective and the objective views. This is manifested in the Tantra. Holding yoga in one hand and bhoga in the other." As Tantra puts it, 'Sri Sundari Sadhana Tetparanam Yogasch Bhogasch Karasth eva' Tantra is that central Bindu whence the aspirant comprehends the upanishadic secret of Sambhuti and Asambhuti vidya and avidya the middle path of the Buddhists and Samatasya of the Saivites simultaneously.

If we go over the varied meanings of the word 'tantra' as given by various lexicographers<sup>20</sup> such as mantra, siddhanta (Doctrine) Aushadhi (medicine) Kutumba kritya (the household management) Rashtra (polity) it will be clear that Tantra is searching for order in manifest forms of Reality. That is why, Tantra tracing the filament of the worldly web, traverses all the labyrinthine course wants to rise above the Samskara net. The materialistic and psychological spheres are Tantra's starting point and Absolute Reality is its final goal. (The quest journey begins from the circumference towards the centre. The thread that binds these two becomes what in spiritual terms is called Kundalini. Inert it lies buried in Mooladhara, for it cannot enter the subtlest void of the Susumna, the central nerve. But when awakened, it assumes the form of Siva Shakti. When it is animated, from one thread of this 'creeper' shoot forth many filaments which expand in to a mysterious 'tantu' (fabric). While describing the Navel centre, Shandilyopanishad<sup>21</sup> says just as the spider on weaving the cobweb floats to and fro freely on the web, similarly pran moves about in the navel centre." If

the onlooker sees the spider from the point of view of the fabric then 'tantu' appears to be the basis of creation and the movement of the spider seems conditioned by the network, and when he looks from the viewpoint of the spider, then it is the spider which creates the network. The problem with the intellectual is that he can establish real relationship with neither. Because of the dominance of egoism himself apart from the two and spits out now on interpretation now another, ad infinitum. In reality, the spider and the web are one, undifferentiated and indivisible. In the network of the web the spider is absolutely free and does what it likes. This very secret is presented by Kashmiri Saivism (Pratyabhijanya philosophy) thus, "propelled by self-will Sivatatva, creating canvas from itself, unfolds itself in a spurt of colours"<sup>22</sup>. This vision integrates all the three into one indivisible reality, the viewer, thing viewed and the vision. That is the secret of Tripurdaah (Burning of the three forts of an Asura by Shiva).

In view of the specific approach of the aspirant, Tantra has devised the three fold method which should effectuate intellect's divorce from the ego, so it is impelled to devote itself to the Absolute. By making all other Indian systems Absolute oriented it has resolved their contradictions. First view is dualistic which regards Reality and the manifest world as two different entities. The seeker who differentiates between the word and its meaning considers spiders and the web as two distinct entities. Intellect, caught up as it is in egoism, looks upon the image of Reality as though it were split in two. His dualist vision never gets steady. As a result, he remains invariably perturbed. But the nature of Reality remains unaffected by his vision. Ultimately, the immutable nature of reality forces him to change his view. By the grace of the Absolute he begins to find the way (to Reality). He directs his course away from Yantra to mantra. Consequently, he realizes the oneness of Reality, sometimes in the aspect of love and at other times, in the aspect of knowledge. Then the seeker's intellect begins to mature, freed from the dominance of ego, he becomes aware of non duality which is based on duality. This vision of non-duality takes the seeker one step ahead towards enlightenment. Although it is freed from the clutch of ego, yet the intellect in its subtlest form imposes

itself on Reality. Short of absolute consciousness, the intellect by virtue of its proximity to reality achieves a near state of bliss. Here he begins to experience a new vision. His psyche undergoes a sea change, he experiences fullness. His sensitivity gets accentuated and even the last little sign of duality upsets him. Vyas in his commentary on yoga has compared his sensitivity to the white of the eyeball.<sup>23</sup> The purpose of this sensitivity is that it takes him closer to Reality. Since his sensitivity makes him awfully restive, the seeker would not stick to this stage for long. To free himself from the subtlest form of the ego, he does not consciously lay off his earlier vision of duality or non duality but on the contrary, like a fruit fully matured, it falls off automatically. Here Reality without any hindrance absorbs his melted ego into itself. Now the seeker no longer owes allegiance to either Reality or the manifest world, he is Reality itself.

In this entire process Tantra does not give precedence to Jnanamarga, rather, it commends direct contact in the form of experiential living and persuades man to transmute his rank intellectuality into wisdom. Though the Buddhist votaries take a three fold vow of Buddha, Dhamma, Sangha the vow is predicated by 'Sharnam gachhami' that is, they vow to take refuge in, come closest to Reality. The Buddhist Tantrics have signified this vision of totality in the form either of Shunya Bindu or of Chakra. Also the Shaivites have acclaimed this direct contact as Shambhvi vidya. This Shāmbhvi vidya is like the secluded and faithful housewife while all other forms of knowledge are like a prostitute.<sup>24</sup> This is what the Buddhist Tantriks call Taramaha Vidya.<sup>25</sup> Viewing all these three visions, Abhinavagupta in his annotations to Tantralok explains that consciousness manifests itself in a three fold form duality, non duality in duality and non duality. He has further more elucidated that Siva state corresponds to duality, Rudra to duality-cum non duality and Bhairava to non duality.<sup>26</sup> On the basis of these three visions Maha Siddhi Sār Tantra has classified Tantra into three divisions consisting of sixty four tantras each. Ashvakranta group conforms to the dualistic visions, Rathakranta group conforms the duality cum non duality vision, and visnukrānta group conforms to the nondual vision.<sup>27</sup>

Why sixty four is another moot question to be seriously considered Acharya Shankar in his Saundarya Lehari while eulogising the goddess says, 'O goddess, Pashupati (Siva) by employing all the sixty four tantras is consolidating his lordship over the universe but he is still subject to the pull of spiritual attainments (Siddhis), your tantra, however, is Swa tantra (i.e. it transcends tantra)' <sup>28</sup> Do these sixty four tapiras signify the sixty four skills or arts as propounded in Vatsyana's Kama Sutra? If the answer be in the affirmative then the words Tantra and Kala (skill) draw close to each other. Kala means 'Unit' or 'digit' which merges in the whole. That is why, in Siva-sutra vimarsini it has been said 'That which is dissipated in sensual enjoyment is not kala, kala is that which transforms into bliss' <sup>29</sup>

On critically assessing the various aspects of the word 'tantra', there arises the moot question whether Tantra represents any systematic school of thought or not. In fact, to arrive at an answer, the word 'tantra' has to be viewed in different contexts in which it is used. The function of analysis proper is not to impose a definition but to examine the term with reference to different contexts in which it is used, so that a reader feels free to draw his own conclusion. In the introduction of the Panchatantra <sup>30</sup> the word 'tantra' has been used to denote plot and a systematic branch of knowledge. Tantra can also mean a system. This vidya has also been designated shastra, in which case it will come to imply discipline, restraint, code. In Mahabharata the word 'Lokatantra' <sup>31</sup> conveys the same meaning. From Mahabharata it will appear that the word 'tantra' does not represent any one constituent, rather it is a complex of many constituents. When in the body form, it assumes the shape of yantra <sup>32</sup> and, when it enters the psychic chakra, it becomes mantra. <sup>33</sup> As Karkacharya puts it, Tantra is the organic complex of limbs <sup>34</sup>. And when it moves towards divinity, the form of God is materialised. In this way, beginning with quality Tantra welds the three visions into one vision.

Tantra manifests Reality in the form of chakras. Reality expands from the centre outward, but the seeker has to move from the circumference to the centre of the chakra. It is a movement in the reverse gear, that is why, it is called 'viloma' vision,

the anti vision. In this lies its newness. Out of admiration for this uniquely fascinating mode the seekers have named it *vāma-tantra*. But the opponents because of its radical departure from orthodoxy, called it *vama mārga*. In fact, the word 'vama' because of the different meanings associated with it, has been used in varied contexts. Basically it signifies Beauty, as is evidenced by the use of the word *vama* (the beautiful woman who radiates loveliness). But because of adverse criticism, it has been used in the sense of 'inert', dirty and perverse. The orthodox thinkers of the man dominated vedic culture by assigning woman subordinate position on the left of man made her into an image of passivity.

The word 'Agama' has been used to denote Tantra. But unluckily while explaining this word etymologically, modern western scholars have accepted the threefold break-up of the word into 'A' plus 'gam' plus 'a' implying that Tantra is the outcome of non Aryan (cultural) influences. If we care to analyse 'Agama' on the basis of internal (textual) evidence, I am convinced that this misinterpretation can be rectified. The ancient exponents of Tantra have explained its etymological meaning in mythical terms. They say, "The thought current which has flowed from Shiva's mouth into the mouth of Parvati and is beloved of Vasudev is Agama."<sup>34</sup> This mythological etymology is suggestive of its affinity with the much used word 'Apt' in ancient Indian philosophy. Thus Tantra acquires authenticity equal to that of the vedas. Secondly the word 'agama' denotes intuitive knowledge which is but the external form of divine wisdom.<sup>35</sup> In other words wisdom directly descended from Shiva, is one with Shiva and therefore Real.

Bhartrihari who considers grammar to be Agama is also in agreement with this.<sup>36</sup> He explains how when natural or historical catastrophes have destroyed traditional knowledge, āgamas sprout from Veda in the seed form. And Agama is the fruition of Absolute knowledge which has been current since the beginning of time. Seen in this light the relation between veda, āgama and tantra is firmly established and the charge that Tantra and agam are non Aryan concepts sounds meaningless. Bhāskar Rai in *Setu Bandh* his commentary on 'Nityā Sodasikarnava' has denounced Lakshmi Dutt who has in his commentary on Saun-

darya Lehari described some Tantras as non vedic Bhaskar asserts that those people who claim Tantras to be non vedic talk nonsense, practise deception to create confusion, need to be ignored Sixty four Tantras are akin to veda because they are but remnants of the upanishads <sup>39</sup>

In his commentary on Swacchanda Tantra Kshem Raj has elucidated the meaning of Agam, he says that āgama is what brings the absolute into the ambit of the aspirant's experience <sup>40</sup> Absolute knowledge dawns through the medium of Jnanshakti Hence that Shakti is agama and verbal structure that propounds the Shakti principle or what is the medium or means of realizing Shakti is also agama Acharya Abhinava also corroborates it by saying that the words which radiate the divine effulgence of reality constitute Agama In fact, Agama is related in one form or another with knowledge acquired through tradition or intuition Abhinava Gupta has also confirmed that intuitive knowledge is Agama He says that just as the formless ether generates thunder, similarly Siva who is serene invisible, prime cause has created the verbal structure of Agama <sup>41</sup>

From the beginning because of its dynamic outlook, ancient vedic thought has had radical movement so that the fundamental tradition be upheld in its original form and at the same time absorb those challenges rising from within the movements This tendency got a fillip at the time Brahmin scriptures and the upanishads were written wherein all the yajna rituals have been expounded in the style of Tantra shastra In the upanishads the thought movements of the north and south were not regarded as opposed to each other, on the contrary, they were held to be complementary Taking these two viewpoints into consideration it is said in vedic literature, 'A country in which white and black rivers merge the divers attain to divinity' <sup>42</sup> The entire corpus of Tantra literature becomes the vortex in which all the varied currents of vedic and post vedic thought are churned into a synthetic whole



# Notes

## INTRODUCTION

- 1 घड्डण् ण्हलक एमोड एमोव । ह्यवरट । लण । जम्हणनम ।  
भभज । घडघण् जववडदण् । घकड्डण् । कटतव् । कपय् । गपसर । हल ।  
Aṣṭadhyāyī Page 1 (see Śabd nuśasanam)
- 2 लोकिना द्वि साधनामय वागनुवतते  
श्रुतीना पुनराद्याना वाचमर्थोऽनुधावति ।  
Uttara Rama Caritam 1 10
- 3 तस्येद वाचातमा नामभिर्दामिभि सव सितम्  
सव हो नामनि इयानि श्रुतिभ्य  
Mandukya Up Sambandha bhāṣya
- 4 तवनाम्नाभवितायमनि त्रिणाचिकतस्त्रिभरेण सधि द्विकमृत्तरति जम  
मयू ।  
Katha Up 1 16 1 17 18, 19
- 5 यनाद्य परमात्मा य उच्यते चव होतुभि  
उपवीत ततोऽस्य यस्मा यनोपवीतकम् ॥  
Karma Kanda Prad pa Page 170
- 6 सवभूतविरोध  
Paraśurama Kalp Sutra 10 57
- 7 जगतास्तेष्वेति दष्टिरपूणव भगुदवह  
एव जगच्चिन्ता मकरूप सत्यमुपेरितम्  
Tripura Rahasyam (Jñāna Khanda 22 100 102)
- 8 आचार्यकृतिनिवेदनाप्यवगतवचोऽस्मदादीनाम् ।  
रथ्योऽवमिव समाप्रवाहपात पवित्रयति ।  
Benedictory verses of Bhāmati on Brahma Sūtra  
(Sankara bhāṣya)
- 9 धर्मापनामा सममेव सेव्या  
यो ह्य कसेवो स जनो जघाय ।  
Mahābhārata (Santiparva) Page 4851
10. समारव योग उच्यते ।  
Śrīmad Bhagavadgītā 2 48
- 11 समानोमन्त्र समिति समानो समान मन सहचित्तमेवाम् ।  
समान मन्त्रममिमन्त्रये व समानेव यो हविषा जुहोति ॥ Rgveda 10 191 3

- 12 Dictionary of Philosophy, Page 307  
13 (a) "उवाचिरिति भावना" Svatantra Tantra  
(b) "उक्तं एवहि पराकाष्ठाभुपयतो भावना इति"  
Tantrāloka A 4, Page 13  
14 भवानो भावनाम्भवा Lahitā Sahasranāma, Page 10  
15 भवनाम भविमुभैरानुबूलो भावनिदुर्नितारविशेषः"  
Artha Samgraha, Page 10-11  
16 दन्तादेतद् विद्धि यद्यद्भावनानाद्रस्यारम्भ ।  
भवान्यमान चैतत् सौन्दर्य आत्मारात्र ॥  
Tripurā rahasyam (Jñāna Khanda) 13-98  
17 सकृन्नो भावना शीला सिद्धाप्तिरिति सा दिष्टा ।  
विद्धिविज्ञानासमेधो विलम्बस्त्वैकनिष्ठिते ॥ Ibid 14-7  
18 तदेव वदु स्वाह प्रवादयेति ॥ Chhīndogya Up 6-10 3  
19 (a) तेनैव विप्रश्नघटेन म्रियन्ते सर्वद्वन्द्व-  
तेनैव विप्रश्नघटो विरेष स्फुटवेदविषम् ॥  
Sarhapāda, see Bauddha gāna aur dohā, Page 75  
(b) देन देन निदध्यन्ते बलदा रोडद्वन्द्वना ।  
सौभाग्येन तेनैव मूर्त्यते भवव्यग्रताम् ॥"  
Tantrāloka Ā 5, Page 338  
20 "महाती इत्यदितासा" Brahma Sūtra 1-1-1  
21 पदार्थनं करोमि उत्तरद्वित्रि भग्नो तवाराजनम् ॥"  
Sivamānasa pūja. Śloka 4  
22 "महात्मा कदातरङ्गिताभी धूमरागतुग्नुनबापबापाम् ।  
मन्त्रिनादिभिराहुना मयूरदैरहमितेव विभावये भवानोम् ॥"  
Mahā Tripura Sundarī Pūjā Kalpah, Page 3  
23 बनदादन्त्या बनदाचारण्यरा  
Lahitā Sahasranāma, Page 9, Sl. 89  
24 दणिधानुक्तिरिति Ibid. Page 18 Sl. 192  
25 "जैन्याभ्यन्त राधा जैन्याकुमुदिसा" Ibid. Page 21 Sl. 222  
26 वह्नूचोरन्यिद् Vahvīcōpanisat Mantra 3  
27 पद् तनलितास्तिकृतं अनुगन्विष्यमितादिविकल्पाला  
मानति मिद,एव होम" Bhāvanopanīsat, Sūtra 31.  
28 कुपकुपासना कौनार्यंतरसेविडा  
Lahitā Sahasranāma. Page 14 Sl. 145  
29 कदाप्यन्त्यते सर्वं काम कैवल्यमेव च ।  
अर्थेव जानते देवि तथा अर्थेव ना दया ॥  
कदा सर्ववर्तता मुनमद्विरेव च ।  
कदा कामदा कामरूपिणी रुद्रदध्या ॥  
कमतो महेशानि स्वयं प्रहृति मुन्दरी ।  
माता सा सर्वदेवता कैवल्यददायिनी ॥  
Kamadhenū Tantra

- 30 उकार परमेशानि अथ कुण्डली स्वयम् ।  
 पीतवम्पकसकाश पञ्चदशमय सदा ।  
 पञ्चप्राणमय देवि चतुर्वगप्रदायकम् ॥” Kāmādhenu tantram  
 “उ शकरो वर्तुलाक्षो भूत कल्याणवाचकम् ॥” Varnoddhāra tantram
- 31 ‘सकार चचलापाणि कुण्डलीत्रयसमुत्तम ।  
 त्रिशक्तिसहितं वर्षं त्रिविन्दुसहितं सदा ।  
 आत्मादिनस्वसहितं हृदि भावय पादंति ॥” Kāmādhenu tantram
- 32 कुलागना कुलान्त स्या बोलिनी कुलयोगिनी ।  
 अकुला समयान्तस्था । Lalitī Sahasranāma
- 33 Saundraya lahari, (Introduction, Page 3) edited by  
 Ananta Krishna Śāstri and Rāma Murthy, Madras 1957.
- 34 यो योनि योनिमध्वितिष्ठत्येवो  
 विश्वानि स्याणि योनीश्च सर्वा ॥ Śvetāśvatara Up 5 2.
- 35 (घ) विरूपाक्षस्यजयिनीस्ता स्तुवे वामलोचना’  
 Kāvya Prakāśa 10  
 (घा) वल्गुवागपि च वामलोचना’  
 Raghuvamśa of Kālidāsa 19-13  
 (ङ) त्रिशद वपति यस्मात्तद धामेय परिकीर्तितम्”  
 Jñānārṇava tantra
- 36 Kaulopaniṣat Sūtra 25
- 37 अमसृष्ट पशा पान रत्नहोदवेगपापकृत्  
 मत्तपूजाविहीन यत्तपगुपान तदेव हि ॥  
 Commentry by Bhaskararai on Tripuropaniṣat Page
- 38 साधको निषदाहार समाधिरस्य पिबेत्स्वयम् ।  
 न कदाचिन पिबेत्सिद्धो देवग्रामनिवेदिनम् ।  
 पान च तावत् कुर्वीत यावता स्वात्मनोत्तम ।  
 तत्र करोति चैतस्य पातकी भवति ध्रुवम् ।  
 Tantra raja tantra, Page 39, edited by Arthor Alalon,  
 Madras 1964
- 39 नलितोपाख्यानम् । Brahmāṇḍapurāṇam, Page 170
- 40 सज्जाबीजादविश्व निर्लज्जमम्बरे दधती ।  
 कामरुताग्रज्जाण्डे पिण्डाण्डे जयति सैव नादकला ॥”  
 Mahamanuṣṭata Si 20
- 41 वाममय एवाय पुरुष स यथाकामो तत्तत्तुभवंति, यत्तत्तुभवंति  
 तत्तम कुर्या, यत्तमं कुरुते तदभिसंपद्यते ॥”  
 Bṛhadāraṇyaka Up. 4-45
- 42 सत्त्वमुत कामो वै यज्ञा सत्त्वसम्भवा ।” Manusmṛti. 2-3 and 4
- 43 महाशालेनोष्णैर्मदनरससावध्यनिरताम्”  
 ‘महाशालेन सम विपरीतरतातुराम्’

44. त्रिकोणं भगवन्निर्मुक्तं विरक्तं गुणमण्डलम् ।  
इच्छाज्जन्त्रिकोऽत्र तन्मध्यं विचरन्निवृत्तम् ॥  
Tantrāloka, see in the comment on Sloka 94
45. पूर्णं मेरुं पूरयामि पूर्णं पूर्णमुदन्तम् ।  
पूर्णं मेरुं पूरयामि पूरयामि पूरयामि ॥ Brhadāranyak. Up. 5-1-1
46. See Bhāvanopaniṣat, Sūtras from 2 to 25
47. "मन्त्रमूत्रनमाराध्या वह्निमुत्तुङ्गुतम्"  
Lalitā sahasranām Page 20, Sl. 214
48. निन्द्य च समचित्तं च निन्द्यानिष्ठेपपत्तिषु ।  
मयि चानन्दमादेन मनिरत्यन्निचारी ॥  
विचित्तं दग्धते विन्द्यमरविन्दनसमदि ।  
मध्यात्मज्ञाननित्यत्वं तत्त्वज्ञानाद्यदर्शनम् ॥'  
Brahmānda purāṇam, Lalitopākhyānam, Sloka 80-81
49. गैवानामपि पावसानां च द्वापा च परस्परम् ।  
मविनाभावसम्बन्धं यो ज्ञानाति स च वदित ॥  
Lalitā Trisatīstava, Sl. 103
50. शीघ्रो योगयते सद्यक् पातकं मुक्तायनम् ।  
मात्रायते च सत्कारं कुलधर्मं कुलेस्वरि ॥ Kulārṇava tantra
51. शयनकालमिति प्रबोधनमयं यं प्रत्यभिज्ञायनम् ।  
तत्त्वं श्रीगुरुमूर्त्यै नमः इदं श्रीशक्तिगामूतयम् ।  
Dakṣiṇāmūrtistotram, Sl. 6
52. "मन्त्रनिहितविपदत्वं च स्तुतिमयं च मन्त्रिहितविपदत्वं च प्रत्यभिज्ञानम् ।"  
See Bhāmatī on adhyāśabhāṣya of Śaṅkara on Brahma Sūtra
53. "प्रतीतिमानाभिमुखेन ज्ञानं प्रकाशं प्रत्यभिज्ञा . स्वाभावभासो  
हि न मनमुद्भूतपूर्वो विच्छिन्नप्रकाशवान् उत्तमः । . प्रत्यभिज्ञा च  
भातभातमानरूपाऽनुसन्धानाभिज्ञा नूनं स एव ईश्वरोद्भूतिरिति"  
Īśvarapratyabhijñā vārtā vimarśinī
54. शिवो यस्यां दूतो यदि भवति इति प्रमदितुम् ।  
न चोदेव देव न ह्यनु कुयन्त्यस्मिन्नुपमि ॥  
Saundaryalaharī. Sl. I
55. "तस्य च स्वानन्दमानन्दशक्तिं तत्त्वमत्कारं इच्छाशक्तिप्रकाररूपताविच्छेदितं'  
आमर्शमकटा ज्ञानशक्तिः सत्तात्त्विकोपित्वं शिवाशक्तिः ।"  
Īśvarapratyabhijñā vimarśinī 1-1-7
56. "मन्त्रोपायमात्रोक्त्यामात्रं शान्तमुत्पन्ने भेदाभेदाभेदोपायं भेदोपायं तदापवम् ।"  
Tantroloka I.230
57. "अम्बकं यद्रामहं मुदन्ति पुष्टिर्वर्धनम् ।  
उपार्थकानि च यद्रामहं पुष्टिर्वर्धनम् ।"  
Rudrāstādhyaī. Ch. 6 mantra 5

## अथशिवसूत्राणि

- 1 “आत्मैवेद सर्वमिति तद्विजिज्ञास्व”  
Chhandogya Up 7-15-2
- 2 “आत्मात्र गिरिजा मति सहचरा प्राणा शरीर गृहम्”  
Siva mānasapūja, Sl. 4
- 3 “आत्मलाभात् न परम्”  
ParaśurāmaKalpa Sūtra 1-28
- 4 चेतन्य चित्त्रियारूप शिवस्य परमस्य यत् ।  
स्वातन्त्र्यभेतदेवात्मा ततोऽसौ परम शिव ॥  
Siva Sūtra Vārtika 1-1 8
- 5 “चेतयते इति चेतन सर्वज्ञानत्रियास्वतन्त्र तस्य भाव चेतन्य  
सर्वज्ञानत्रियासम्बन्धमय परिपूर्णस्वातन्त्र्यमुच्यते ।  
तच्चपरमशिवस्यैवभगवत अस्ति ।  
अनाश्रितान्ताना तत्परतन्त्रवृत्तित्वात् ।”  
Siva Sūtra Vimarśinī 1-1
- 6 (अ) “तस्मादविद्यावद्विषयाणि— एव प्रत्यक्षादीनि प्रमाणानि  
शास्त्राणि च ।”  
Adhyāsa bhāṣya of Śankara on Brahma Sutra  
(आ) त्रैगुण्यविषया वेदा ”  
Śrīmad Bhagavadgītā 2-45
- 7 (अ) आत्मन्यनात्मताज्ञान ज्ञान पुनरनात्मनि ।।  
देहादावात्ममानित्व द्वयमप्येतदाणवम् ।  
मल स्वकल्पित स्वस्मिन्बन्ध स्वेच्छाविभावित ।  
Siva Sūtra Vārtika 1-2-15, 16  
(आ) स्वानन्त्र्यग्रहानिर्बोधस्य स्वातन्त्र्यस्याप्यवोपता ।  
द्विषाणवमलमिद स्वस्वरूपापहानित ॥  
Iśvarapratyabhijñāñkārikā, āgamādhikāra-3
- 8 ज्ञानशक्ति क्रमेण सकोवात् भेदे सर्वज्ञत्वस्य किञ्चित्ज्ञत्वाप्ते अन्त करण  
बुद्धीन्द्रियतापत्तिपूर्वमन्यन्त सकोचग्रहणेन भिन्नवेदप्रथारूप मायीयमलम् ।  
Pratyabhijñā hṛdayam Page 25-26
- 9 क्रियाशक्ति क्रमेण भेदे सर्वकर्तृत्वस्य किञ्चित्कर्तृत्वाप्ते वर्मोन्द्रियरूप  
सकोचग्रहणात्पूर्वमन्यन्त परिमितताप्राप्ता सुभासुभानुष्ठानमयं कर्ममलम् ।  
Ibid

- 10 अप्रतिहत स्वानन्धरूपा इच्छाशक्तिः सकुचिना सती अक्षुण्णमन्यतारूप  
आपद्यते मत्तम् ।
11. "सर्वकृतृताशक्तिः सकुचिना कनिषयायमानपरा ।  
किञ्चिन्निरामन् कलरन्ती कीर्त्यते कला नाना ।" Ibid
- 12 सर्वकृतृत्वसर्वजनत्वपूर्णत्वं निमित्तव्यापकत्वं न क्तव्यं कमरा कलाविद्याराग-  
कालनियतिरूपनया सकोचिना भवन्ति ॥ Sat trimsattatva Sandoha. 8
- 13 कथेति कायमादिष्वपरिच्छेदकरोनृणाम्" Pratyabhijñā hṛdayam
- 14 See Footnote No 10 Śiva Sūtra Vārtika 1-3-9
15. See Footnote No. 8.
16. See Footnote No 9.
17. Here the Vak or Speech is Compared with a Cow in the  
Heaven namely Kāmadhenu All the purusarthas (i.e.  
Dharama, Artha, Kāma and Moksha) flow from her four  
teats
- 18 "उद्यनोऽग्नौ परित्यज्य पूषा हि भावनात्मकः ।  
स एव सर्वशक्तीनां सामरस्यादरोपतः ॥" Śiva Sūtra Vārtika 1-5-34
- 19 "नरणाद्रमणाद वननाद्" Ibid 1-5-35
- 20 तौष्णरष्ट्रमहाकाय कल्याणदहनोपमः ।  
भरवाय नमन्तुभ्यमनुज्ञां दानुमर्हसि ॥ Durgā Saptā Śatī, Page 11
- 21 "मातां देव भरवाराध्या" Lalitāsahasranāma, Page 19, Sl. 204
- 22 (a) जाग्रन् (i) "इन्द्रिय दशक व्यवहृतिरूपा या जागरावस्था"  
Varivasyā rahasya, 1-37  
(ii) ज्ञान बाह्याशब्द जाग्रन् । इन्द्रियैर्योषतिप्रजगिरितमूर्तदभिमा-  
न्यात्मा विश्वः"
- (b) (i) ये तु मनोमात्रजन्या अनाधारपार्यविषया विक्लवाः स एव  
स्वप्न See Pañcīkaranam of Śaṅkarācārya  
Śivasūtra Vimśini 1-9  
(ii) अन्तःकरणचतुष्टयव्यवहार स्वाप्तिकावस्था  
Varivasyā rahasya 1-38

(iii) करणपूपसहृतेषु जागरित सस्वारज प्रत्यय सविषय स्वप्न तैजस ।

Pancikaranam of Śankara

(c) (i) आ तरवृत्तलयतो नीप्रायस्य जीवस्य वेदनमेव सुषुप्ति

Varivasya rahasyam 1 39

(ii) वृत्तिसामायाभाव एव सुषुप्ति

Vartikakara (Sureśvara)

(iii) सब्रमरज्ञानोपसंहार बुद्ध कारणात्मनाऽवस्थान सुषुप्ति ।  
एतदभिमायात्मा प्राप्ति

Pancikaranam of Śankara

(d) (i) तुर्यावस्था विदभिर्व्यजकनादस्य वेदन प्रोक्तम्

Varivasya rahasyam 1 40

(ii) एतन्नीपूणतया तानि याप्यान्-दशक्तिप्रधान  
तुयम्

Tantraloka A 10, Sl 185 (see comment)

23 See Footnote No 22(a)(i),

24 स्वप्नस्थानोऽन प्रज्ञ सप्ताग एकोनविंशतिमुस प्रविविक्तभुक्त तैजस ।

Mandukyopaniṣat, mantra 4

25 See Footnote No 22(b)(i)

26 See Footnote No 22(c) iii)

27 सौषुप्त प्रलयोपमम् ।

28 वृत्तिसामायाभाव एव सुषुप्ति

See Footnote No 22(b)(ii)

29 See Footnote No 22(c)(iii)

30 See Footnote No 22(c)(i)

31 वीराणामिन्द्रियाणमीश्वर स्वामा मयानभरवसत्तानुप्रविष्टो मय्नाति ।  
तत्तद्वद्य स्वामान्तर्लीनं कृत्वा पिण्डीकृत्य उत्थापयति स एव स्वच्छन्द  
भैरव ।

Śiva Sutra Vimarśinī Page 100 and 104

32 तुर्यावस्था विदभिर्व्यजकनादस्य वेदन प्रोक्तम्

Varivasya rahasyam 1 40

33 रसो वै स । रसहृदाय लब्ध्याऽन दीभवति

Tantrīya Up 2 7

34 रसे सारश्चमत्कार सब्राम्यनुभूयते ।

सब्रमादभुनमवाहृ कृती नारायणोरसम् ॥

Sahitya darpaṇa 3 3 (com)

35 "हृदयं नाम निर्वचनप्रनिद्धयापि स्वहृदयभात्मेयवगन्तव्यम् ।"

Chāndogya Up 8-3 (Śāṅkara)

36 (क) मैत्रेय्यात्मनो वा अरे दर्शनेन श्रवणेन मत्वा विज्ञानेनेद सर्वविदितम् ।"

Bṛhadāraṇyaka Up 2-4-5

(ख) यनेद सर्वं विजाज्ञानि त केन विजानीयाद् विज्ञानारम् अरे  
केनविजानीयात् ।

Ibid 2 4-14

(ग) अतर्क्यास्तलु ये भावा न तास्तर्केण योजयेत् ।

(घ) नेश तर्केण मनिरानेया

Kathopaniṣad 1-2-9

37 ईश्वरो बहिर्हृन्नेष निमेषोज्ज्वल सदाशिव  
सामानाधिकरूप्य च सद्ब्रह्माहमिदमिषो ॥

Īśvarapratyabhijñā Kārikā 3-3

38 मलोद्भव शक्तिचक्र यत्तस्तन्मयता गतम् ।

तस्मिन्नेवान्यथे तत्त्वे विलीन परिभाषयेत् ॥

See dīpikā tika on Yoginī hrdaya 1-55

39 'मन्तात्तत्त्वपदस्य शायन इति मन्त्र ।'

Prapañcasūtra 5.2

40 "ज्ञानशक्ति स्वानन्दशक्ति पूर्णाहविमर्शात्मिकाशक्तिश्च सति ।"

Śiva Sūtra Vimarśinī, Page 104

41 मनुलुब्धो यथा भूग पुष्पात्पुष्पान्तं ब्रजेत् ।

ज्ञानलुब्धस्तथा शिष्य गुणो गुर्वन्तरं ब्रजेत् ॥

Dīpikā (tīkā) on Yoginī hrdaya 1-4

42 भवगुरोर्मनुशक्तिगुप्ता रोहतिपतति च वपुर्गुप्ता ।

पुस्तकमन्त्रमस्तकभार निवहन्तश्चो वेद न सारम् ॥

Mahāmanustavan SI. 35

43 "वाच धेनुमुपासीत्"

Bṛhadāraṇyaka Up. 5-81

44. 'वैखरो विश्वविग्रहा'

Yoginī hrdaya 1-40

45 सर्ववर्णामरा मन्त्रा ते च शक्त्यात्मना प्रिये ।

शक्तिस्तु मानुषा ज्ञेया सा च ज्ञेया शिवात्मिका ॥

See Śiva Sūtra Vimarśinī 2-3 (quoted from Śrītantra-  
Sadbhava)

46 अन्तर्निरतरनिरिघनमेवमाने माहात्म्याकारपग्नियनि सविदग्नी ।

कस्मिन्निचिद्भुवनमरीचिकाममूमी विग्रह जुहोमि वसुनादि शिवावसानम् ॥

Setubandha tīkā on Yoginī hrdaya 3-110 and 111



- 47 “विद्या चाविद्यायस्तद् वेदोभय सह ।”  
Īśopaniṣat 11
- 48 अततीत्यतएवात्मा तत सोऽणु प्रकीर्तित ।  
“सकोचदणुतायोगात् चित्तमात्मेति लक्षितम् ।”  
Śiva Sūtra Vārtikam 3-1-4, 7
- 49 चित्रिणीनाडीवर्णनम्—“तन्मध्ये चित्रिणी सूक्ष्मा विसतन्तुसहोदरा ।”  
Śatcakra Vivṛiti, Page 80
- 50 आसनेनरजोहन्तिप्राणायामेन पातवम् ।  
विकार मानस योगी प्रत्याहारेण सर्वदा ॥  
Vasiṣṭha Samhita
- 51 “स्थूलस्वरूपसूक्ष्मान्वयार्थवत्त्वसयमाद् भूतजय ।” योगसूत्र 3-45
- 52 तन्मे मन शिवसङ्गतमस्तु ।  
Rudrastadhyāyī (from Yajurveda) Ch 1—Śivasamkalpa Sukta
- 53 तत्सवितुर्वरेण्य भर्गो देवस्य धीमहि धियो यो न प्रचोदयात् ।  
Yajurved, Ch 36—Mantra 3
- 54 विन्दु शिवात्मवो दीजशक्तिर्नादस्तयोमिध ।  
समवाय समाख्यात सर्वात्मविशारद ॥  
Sāradā Tilakam 1-9
- 55 ‘तत्रावधान चित्तस्य भूयो भूयो निवेशनम् ।’  
Śiva Sutra Vārtika 3-15-58
- 56 “जाते समरसानन्दे द्वैतमप्यमृतोपमम् ।”
- 57 “यदाजोक्त्याह्लाद हृदइव निमज्ज्यामृतमये ।”  
Śiva mahimnah stotram Sl. 25
- 58 शिव शक्त्यायुक्तो यदि भवति शक्त प्रभवितुम् ।  
न चदेव देव न खलु कुशल स्पन्दितुमपि ॥  
Saundarya Laharī, Sl. 1
- 59 जन्मानिसन्तु मम देव सताधिकानि ।  
माया न मे विदातु चित्तममोदहेतु ॥  
Skand puranam (Brāhma Khanda—Brahmottara Khanda) 17-45
- 60 “हारादिष्वहार उच्चारणार्थं ।”  
Siddhānta Kaumudī Sanjñā prakarana
61. “यत्र तस्य सर्वमात्मैवाभूत्”  
Bṛhadāraṇyaka Up 2-4-14
- 62 विन्दुध्वजचन्द्रोद्यिन्य नादनादान्तसङ्गतम् । व्यापिनीसमनोन्मन्य ”  
Varivasyā rahasyam 1-12, 13

- 63 'पयडमन्त्र' पृथग्मन्त्रो न सिद्धमिति वदन्त्याः  
Sri Kantha Sambhita
- 64 चनिपालनघमन्त्रान् अप इ यमिणीयन्  
Siva Sūtra Vārtika 3-27-115
- 65 'सा स्थितिश्चिन्मयाह्वा विभारमात्मा य यो सय ।  
Siva Sūtra Vārtika 3 31-133
- 66 यनोरमते चित्त निरुद्ध मागसेनया ।  
यत्र चैवामनामान परमनात्मनि सुष्यति ।  
Śrīmad Bhagavadgītā 6 20
- 67 "आयुक्ता कामकारेण पसेत्सत्रो निरुद्धत ।  
Ibid 5 12
- 68 "सैव पुरनय शरीरयय ०राप्प रहर तरवभासय नी देशवासवा वलर-  
मन्गान् महाविपुलमुन्दरी वं प्रदातिनि
- 69 "जहा जहा दृष्टि परेर तह ०" कृष्ण स्मुरेर ।
- 70 विगुह्यननदेहाय विवेदी दिव्यरक्षुष ।  
अथ प्राप्तिनिमित्ताय नम गोमाधधारिण ॥  
Durgā Sapta Sati see Kālaka stotram

## BHAVANOPANIṢAT

- रमाभुक्तमसि मन्त्रस्तिमज्जाकुवाणि मायय ॥
- See "Siva Samkalpa Sukta" Rudrast dhyayī
- या पूजयन् पूजयित् पूजयित्पूजयित्पूजयित् ।  
पूजयत् पूजयित्पूजयित् पूजयित्पूजयित्पूजयित् ।  
Bṛhadāranyak Up 5 1-6
- See ChanJogya Up 3-1
- See Taittiriya and Bṛhadāranyaka Upe
- This description of prāṇis is given according to the Vedāntika text entitled 'Vedāntasāra' of Sadānanda, published by Advaitaśrama Rāmkṛṣṇa matha 1971
- मृतस्य परिणामस्तुतिम् ।  
Tarka Samgraha See description of tejas
- मायास्तुतिस्तुतिस्तुतिस्तुतिस्तुतिस्तुतिस्तुति ।  
वा ॥ मायास्तुतिस्तुतिस्तुतिस्तुतिस्तुतिस्तुतिस्तुति ॥  
Ibid 1 17
- स्वात्मयत्नस्तुतिस्तुतिस्तुतिस्तुतिस्तुतिस्तुतिस्तुति ।  
Śrīmad Bhagavadgītā 2-46

## KAULOPANIṢAT

- 1 Brhadaranyaka U 1-4 2, 3
- 2 'चिमयी परमानन्द विज्ञानघनरूपिणी' । Lalita Sahasranama Page 11  
मात्रह्यकीटजननी वर्णा रमविधामिनो । See Page 12
- 3 See Śiva Sutrani
- 4 षड्विधाया बहुधा वतमाना वय कृताया इत्यभिमन्यति बाला ।  
यत्कर्मिणी न प्रवेदयति रागात्तनातुरा क्षीणलोकाश्च्यव ते ॥  
Mundaka U 1-2 9
- 5 मधुलुब्धो ययाम् न पुष्पात्पुष्पा तर व्रजत ।  
शान्तलुब्धस्तथा मिथ्यो गुरोगृधतर व्रजत ॥  
See Dīpika on Yoginī hṛdaya 1-4
- 6 नरवद् दृश्यते देवि श्रीगुरु पदकमला  
निवदद दृश्यते लोके भवानि पुष्पकमला ॥ Kularṇava T 13
- 7 See Śrīmad Bhagavadgītā Ch 2 55 61
- 8 विद्या ह वै ब्राह्मणमाजगाम गोपाय मा शब्दघिष्टं ह्मस्मि ।  
प्रसूयकायान्जनेऽपताय मा दूया वीथवती यथास्याम ॥  
Nirukta 2-1 4
- 9 स्वमातृयोनिवद्गोप्वा विद्ययागमा जनु ।  
तनोऽपि गोपनीया म सवगूतिकरा स्तुति ॥  
Lalitamba trisatistāvah Sl 11
- 10 इह गृह्यतम शास्त्रम् Śrīmad Bhagavadgītā 15 20
- 11 Isopaniṣad 4 मनेजदेह मनसो जकीयो ।"
- 12 Ibid 8

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## TANTRA

- 1 स्वभावाऽप्यात्म मुच्यते । See Bhagavadgītā 8 3
- 2 इतरनिरवश वस्तुस्वरूप हेत्वतरनिरवशो वस्तुधम ।  
See the word स्वभाव in Sarvatantra Siddhanta Padārtha  
lakshana Samgraha of Gauri Shankar Bhikshu, Vikrama  
Samvat 2016
- 3 Gopinath Kaviraj Aspects of Indian thought, page 46  
and 51 1966

4. परिणामहेतुत्वं तत्त्वप्रथमम् ।
5. 'मात्मन' सम्बद्ध मयवा मात्मानमधिकृत्य मयवा बह्मिन्द्रियादिकमात्मान' See word मयत्मान in Sarvatantra Siddhānta Padārtha lakshana Samgraha of Gauri Shankar Bhikshu.
6. Brhadāranyaka Up. 5.12 1 5 14 4
7. कातो नाम भूतानां विपरिणामहेतुः ।  
स्वभावो नाम पदार्थानां प्रतिनिधित्वा शक्तिः ।  
See Comment of Sankar on Śvetasvatara Up. 1-2.  
'यद्योत्तमि मृज्जे गृह्णे च (Mundak Up. 1-7) The idea is very close to the Sakta's Keelaka Mantra "वदाति प्रति-  
गृह्णाति नान्यथैवा प्रसादति'
8. In the Upaniṣads God's act of creation and annihilation is compared with the act of spider's act of ejecting the web and swallowing it back at its own will
9. तन्त्रादिषु नाम 38, ४० 12 .
10. तन्त्रे कातवक्त्र एति निरन्तर गच्छति इति तन्त्रापी ।  
See Ramanuja's Vedadipa 4-2 22.
11. (a) तन्त्रकृतान्तरमूल्या तन्त्रेशो तन्त्रमम्भता ।  
तन्त्रेशो तन्त्रवित्तन्त्रसाध्या तन्त्रस्वरूपिणी ॥  
(b) सर्वद्वारात्मिका सर्वतन्त्ररूपा मनोमयी ।  
सर्वतन्त्रस्वरूपिणी ॥

See Lalitā sahasranāma stotram Page 11

12. Rgveda yajurveda and Saam Veda or the three forms of speech e.g. Pashyanti, Madhyama and Vaikhari constitute the angles of the triangle
13. सादियो वै देवमष्ट । तस्य द्यौरेव दि० त्रीनवसोऽंशरीक्षम् कूपम् । मरीचय पुत्रा "See Chhandogya Up. 3-1
14. Famous lexicographer Amar Singh gives only three meanings of the word Tantra in Amarakosha "तन्त्रं प्रज्ञाने निदानं सूत्राद्यं परिच्छद" which means main doctrine, weaver and cloth. But other lexicographers have given about ten meaning of which the following is quite important, which means to expand or expose the main doctrine.  
ततोऽति विस्तारयान् तत्त्वमन्त्रसमन्वितान् ।  
ताप च कुक्षयस्मान् तन्त्रमित्यभिप्रायते ॥  
See Vacaspathyam
15. "ऋतस्य तन्तुवितन" — Rgveda. 9-73 9  
ऋतस्य तन्तु मलता निमान "
16. "प्रवातन्तु मा व्यवर्धेमि" — Taittiriya Up. 1-11-1

- 17 तिरश्चीनो विततोरविमरेषाम्—Rgveda 10-129-5  
 18. Tantra repudiated the view of the extremists both the Vedantists and Buddhists that this world is unreal or Maya. It maintained that to treat the world as Maya or unreality is the 'Ignorance' and to treat the world as manifestation of Shiva is the real knowledge.  
 'सर्वमायेति यज्ज्ञातमज्ञानम् । सर्वं शिव इति ज्ञानं ज्ञानम्" ।

Tripura rahasyam

- 19 सद्गुरुश्चरितस्त्वे सत्यमेवायं बोधकस्त्वय तत्तत्त्वम्" ।  
 See Sarvatantra Padārtha Lakshana  
 also compare the definitions of Tantra given by ritualists in Kātyāyan Sraut Sūtra "Simultaneity of many actions is Tantra  
 कर्मणां युगपदभावस्तन्त्रम् । 7-1  
 20 See Vācaspatyam  
 21 तन्तुपञ्चरमध्यस्था कूटिकायथाग्रमति तथा चासौ प्राणश्चरति । 4-4  
 22 स्वेच्छया स्वभित्तौ विश्वमृन्मीलयति—Pratyabhijñā hṛdayam 2  
 23 "अक्षिपावकस्त्वो हि विद्वानिति"

See Comment of Vyāsa on Yogasūtra. 2-15

- 24 या त्विष्य शैमवी विद्या गुप्ता कुलवधूरिव ।  
 मयास्तु सकला विद्या देवैः न गणिका स्थिता ॥  
 25 तारकत्वात् सदा तारा लोतया नाकप्रशयत ।  
 लघापत्तारिणी यस्यादुष्टपारा प्रव्रीहिता ॥  
 Bhāratiya Pratika Vidyā by Janārdan Mīśra Page 202, 1959  
 26 तत्र जज्ञेऽदक्षिणभैरवाख्यमिदं त्रिधा ।  
 भवेन भेदाभेदेन तथैवाभेदमागता ॥  
 27 Please see "Introduction to Tantrābhidyān by A. Avalon  
 28 See Saundarya Laharī's verse 31 and also Lalitā sahasra nāma stotram in which Goddess is worshiped with sixty-four tatvas  
 षट्पद्मचारादया षट्पष्टिक्तामयो  
 महाषट्पष्टि कोटि योगिनी गणसेविता ॥ श्लो० 110  
 29 सम्भीये यस्या विधाति सा कला न कला मता ।  
 लीयते परमानन्दे यदात्मा सा परा कला ॥  
 30 'तत्र' पवनिरेतच्चकार सुमनोहरं शास्त्रम्"

See Pāñcatantram. Introduction, Śloka 3

- 31 श्रुत्वा त्वं प्रतिपद्यस्व शक्रं सह पुरोहितं ।  
 पापदमार्चयंतु कर्तुं सोऽनन्तमवेक्ष्य च ॥ Mahābharatam 1-103-26

- 32 Yantra is a visual paradigm, and an aid to realise that body is the structural manifestation of Shakti principle. Yantra is equal to Yam (to control) trai (to protect) plus the suffix (da). That is, the body preserves, controls and harnesses Śakti
- 33 Mantra is a sound structure, vibrational rhythm to realize Śakti principle Vasugupta in his Shivasutras recommends that mind when aware is Mantra 'चित्तमन्त्र' 2-1
- 34 तन्त्रमयसहस्रि
- 35 She, the Goddess is Vāma, because She ejects the universe विश्वं वमन्ति यस्मात् तद् वामेयं परिकीर्तिता—  
See Jñānārṇava tantram
- 36 मायनं त्रिवक्त्रं तस्मादात्मन उच्यते ॥ See Vācaspatyam
- 37 प्रतिमानलक्षणा द्वयं घट्टभावनारूपं व्यापारः ॥  
See Īśvara Pratyabhijñā Vimarśinī 2 3
- 38 See Vaakya padīya, annotation on 1-134
- 39 तन्वाग्रवैदिकानीत्यादि तन्त्रान्तरकालान्तरादपि तन्त्रादुपपन्नम्  
तन्त्रानामुपनिषन्धेयत्वात् । See Setubandha 22/1
- 40 सा यमन्तात् यमयति मयदन् विमृशति पारमेयं स्वस्वमिति कृत्वा परस्वस्वित्तिरेवायम  
तन्त्रविपादवस्तु मन्दमन्दम् तदुपायवात् शास्त्रस्य—Śvacchandodyota  
Patala 4
41. मनुजैरप्यप्यद्वैतनिर्वाणो जायते महान् ।  
शान्तातिर्विन्दन्तान् तद्वन् शान्त्यं शास्त्रम्  
Īśvara Pratyabhijñā Vimarśinī 2-3
- 42 Rgveda's Khilsūkta.

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